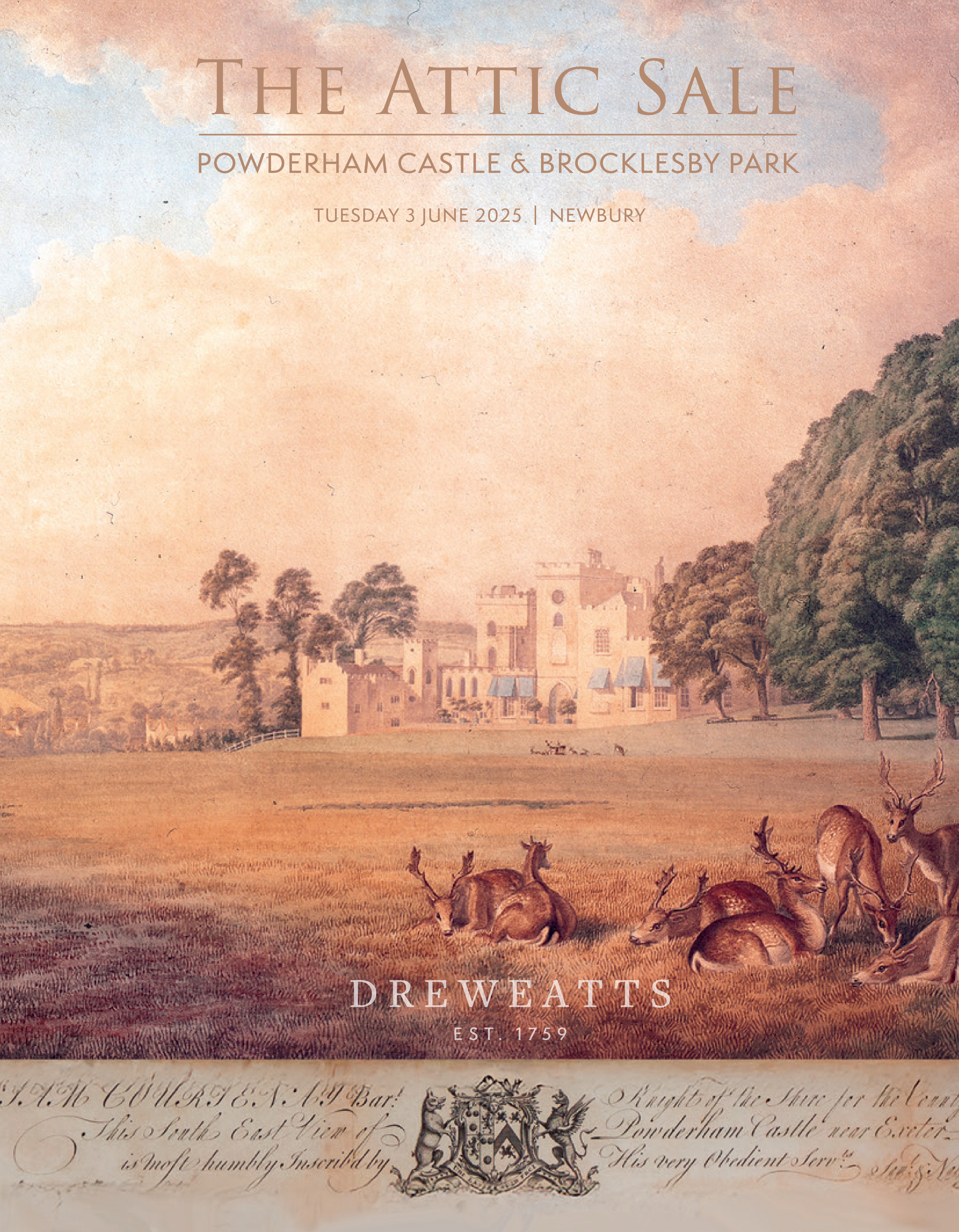
THE ATTIC SALE

POWDERHAM CASTLE & BROCKLESBY PARK

TUESDAY 3 JUNE 2025 | NEWBURY



DREWEATTS

EST. 1759





The Attic Sale

POWDERHAM CASTLE & BROCKLESBY PARK



FOREWORD

BY CHARLES COURTENAY, 19TH EARL OF DEVON

For our family, Powderham Castle is both our home and a tribute to our long relationship with this corner of Devon, its community and its landscape—a symbiotic stewardship that has sustained for 700 years. This auction will celebrate Powderham's rich local and national story, as well as its unique global connections. As we clear much needed space within the Castle's towers and upper floors to renew Powderham once more, we offer a rare opportunity to share treasures that have been hidden for generations. This collection is a tribute to the evolution and continuity of Powderham; from its medieval beginnings to the present-day it has been both an intimate domestic space and a theatre for baronial hospitality on a grand scale. Each object offered for auction carries a piece of Powderham's rich and varied history, and we are delighted to share these stories with the world.





THE ATTIC SALE

POWDERHAM CASTLE & BROCKLESBY PARK

TUESDAY 3 JUNE 2025 | NEWBURY

LOTS 1-383 | 10.30AM

VIEWING IN LONDON (HIGHLIGHTS)

Monday 19 May:	10am–4pm
Tuesday 20 May:	10am–4pm
Wednesday 21 May:	10am–4pm

VIEWING IN NEWBURY (FULL SALE)

Friday 30 May:	10am–4pm
Sunday 1 June:	10am–3pm
Monday 2 June:	10am–4pm

ENQUIRIES & CONDITION REPORTS
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DREWEATTS
EST. 1759

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BUYER'S PREMIUM

26% of hammer price up to £20,000
(31.2% including VAT), plus

25% of hammer price from £20,001 up to £500,000
(30% including VAT), plus

20% of hammer price from £500,001 up to £1,000,000
(24% including VAT), plus

12.5% of hammer price in excess of £1,000,000
(15% including VAT)

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λ - Indicates that this lot may be subject to Artist's Resale Right (Droit de Suite) royalty charges.

Y - Indicates that this lot may be subject to CITES regulations when exported.

† - Indicates that VAT is payable by the purchaser at the standard rate of 20% on the hammer price as well as being charged on the buyer's premium.

θ - Indicates that the lot is a zero rated item and therefore subject to buyer's premium of 26% exclusive of VAT (0% VAT).

‡ - Indicates that the lot is being sold whilst subject to temporary importation and that import VAT at the reduced rate (currently 5%) calculated on the hammer price is due.

Ω - Indicates that the lot has been imported from outside the UK and that import VAT at the standard rate (currently 20%) calculated on the hammer price (inclusive of any applicable duty) is due.

β - Indicates that the lot is offered in Bond. This applies to wine. Bidding will be at duty paid prices other than for those lots marked 'IN BOND/β'.

Note, the import VAT charged for lots with symbols ‡ or Ω can be refunded if Dreweatts is instructed to re-export the property or if the VAT liability is transferred to another Temporary Admission authorisation.

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If you are successful, an invoice will be sent to the email address registered on your bidder account. The invoice will include detailed payment and collection information. If you wish to see this in advance, please visit our website. Items must be paid for in full and Know Your Client checks must be completed before we can release any purchases. Third party payments are not accepted. First time buyers may also be subject to restrictions on the methods of payment we can accept. Please confirm this with the saleroom prior to collection.

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All items will be moved to Sackville-West Moving & Storing, Andover (SP10 3SA) on Tuesday 3 June and will be ready for collection from Thursday 5 June. Storage will be free of charge until Friday 13 June. Property not collected by Friday 13 June will incur storage charges from Monday 16 June: a one-off fee of £20 plus a daily £3 storage fee per lot per part or full day thereafter (charges subject to 20% VAT). Collection is available by appointment, Monday – Friday (9am – 4:30pm). All storage charges are the responsibility of the purchaser, billed directly by Sackville-West and are payable prior to collection. Sackville-West will provide an additional week's free storage if they are instructed by the purchaser to deliver to them. Contact: Sackville-West: tel: +44 (0) 2080 909988 | email: office@sackvillewest.co.uk.

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email: collections@dreweatts.com.

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Buyers must satisfy themselves to the condition of any item prior to bidding. Detailed condition reports and additional images are available upon request.

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Prospective bidders are advised to familiarise themselves with any export and import restrictions or prohibitions applicable to the lots they wish to purchase. For example, the lots may contain prohibited material such as endangered species (and therefore be subject to CITES regulations) or be subject to shipping or trade restrictions. Cultural objects of certain age and value may require a UK export licence. It is buyer's responsibility to obtain any relevant export and/or import licences and permits, as well as pay any customs duties, taxes and other fees applicable on import into the destination country. Dreweatts will not cancel the sale if a lot may not be exported, imported or it is seized for any reason by a government authority.

GLOSSARY OF TERMS

Where relevant, for example Picture auctions or Clocks auctions, a glossary of cataloguing terms will be available in the printed catalogues as well as on our website.

SPECIALISTS FOR THIS AUCTION



Joe Robinson
Head of House Sales and Private Collections (Head of Sale)



Peter Horwood
Senior Specialist, House Sales and Private Collections



Arabella Methuen
Administrator, House Sales and Private Collections



Rosie Jarvie
Picture Specialist, House Sales and Private Collections



Ashley Matthews MRICS FLS
Furniture, Clocks, & Decorative Art



Silas Currie Leigh-Wood
British and European Sculpture and Works of Art



Geoffrey Stafford Charles MRICS
British and European Ceramics and Glass



Lucy Darlington MRICS
Old Master, British and European Art



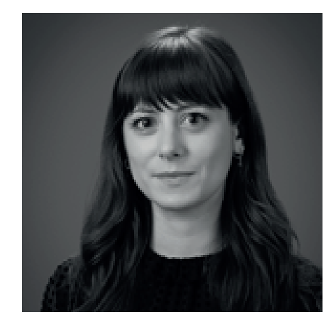
Yingwen Tao
Chinese and Asian Art



Leighton Gillibrand
Clocks, Barometers and Scientific Instruments



Rupert Powell
Books, Manuscripts and Maps



Isabelle Rietkerk
Old Master, British and European Art

POWDERHAM CASTLE

A Celebration of 700 Years of Stewardship
Lots 1-209





INTRODUCTION



The Rose Terrace, Powderham Castle, circa 1930

In the summer of 1325, the marriage of Hugh de Courtenay, Earl of Devon, to Margaret de Bohun established a family relationship with place and landscape that has endured for seven centuries. With her illustrious ancestry—being the granddaughter of King Edward I—Margaret brought to the union not only her noble blood and the famous swan crest but also the manor of Powderham, nestled beside the Exe estuary at the heart of Devon, which was part of her dowry. An ancient strategic landscape with command of the busy continental trade-route out of the Exe, Powderham soon became an ancestral seat of the Courtenay family – medieval magnates of the Southwest. Over the centuries the building campaigns of multiple generations have made Powderham one of the most architecturally layered and culturally significant private houses in the country.

A generation after Margaret and Hugh's historic marriage, their fifth son Sir Philip Courtenay, Admiral of the West and Lord Lieutenant of Ireland, made Powderham his home by building Powderham Castle. Its original form was a fortified manor house centred upon a Great Hall and kitchen surrounded by six castellated towers—a form both practical and symbolic, combining a baronial aesthetic with a capacity for generous hospitality. These early structures still lie at the heart of Powderham's architecture today, their enduring presence bearing witness to the centuries of adaptation and renewal that have followed.

The story of Powderham Castle is, above all, one of continuity through transformation—of a building and estate evolving through the tides of taste, politics, and domestic life. Over the centuries, it has been expanded, reimagined, and adapted by successive generations of the Courtenay family, each responding to the political, cultural and architectural ideals of their era. The result is a remarkable palimpsest: a self-consciously Gothic revival country house with visible traces of the Medieval, Georgian, Regency and Victorian periods, layered one upon another with surprising harmony.

This stylistic evolution has not occurred by accident, but as a conscious and living tradition of stewardship – respecting the old while embracing the new. The Courtenays' sense of ancestral duty, rooted in their origins stretching back to the Crusades and Carolingian France, has imbued their approach to Powderham with a remarkable consistency of vision. The Castle's consciously Gothic character—visible in its battlements, pointed arches, and romantic interiors—serves as a continual reference to it and the family's medieval foundations, while also accommodating the comfort and decorative ambitions of later centuries.

Beyond its architecture, Powderham's interiors provide a lens through which to view the social and cultural shifts of English country house life. From grand state rooms to service quarters, each space tells a story of use, reuse and adaptation, revealing how generations of inhabitants lived, entertained, and worked within these walls. Of particular interest is the way in which the contents of the Castle reflect both continuity and quiet change: a fusion of works ranging from the important and documented to the modest and domestic. Many objects were never discarded but were gradually replaced, stored, or repurposed—supplanted not by irrelevance, but by fashion's inevitable march forward. In this way, Powderham preserves the strata of country house collecting, where objects from across centuries coexist in a silent, visual dialogue.



The First Library, circa 1890

These items—be they grand commissions or humble furnishings—are, in many ways, frozen in time. Yet they remain a vibrant part of the Castle's living history. They bear witness to private lives and public moments, to artistic ambitions and functional necessities. They offer insight into how the British aristocracy inhabited and interpreted their homes across the centuries, layering each generation's tastes and priorities atop those of the last.

The most significant chapter in Powderham's recent architectural and artistic development occurred during the 18th century, when the Castle emerged from its post-Civil War decline – it had been besieged and slighted in 1645, and abandoned for some decades thereafter. Under the guidance of three successive Viscounts Courtenay, the house was transformed from a medieval relic into a Georgian treasure house, reflecting the Enlightenment ideals of symmetry, order, and aesthetic refinement. The interiors were reimagined in accordance with the fashions of the age, and local and national craftsmen were commissioned to create interiors that expressed both prestige and modernity, while retaining Powderham's beloved medieval core. The most notable remodelling occurred to the ancient Great Hall in the 1750s, when it was split in two to create what is now the Marble Hall, containing William Stumbel's magnificent grandfather clock (the largest in Europe), and the sumptuous Staircase Hall, with John Jenkins' extraordinary rococo plasterwork that is unrivalled in an English domestic interior. This remarkable space found fame in Merchant Ivory's *Remains of the Day*, which was filmed (in large part) at Powderham.

Yet it was the 3rd Viscount William 'Kitty' Courtenay—later 9th Earl of Devon—who would leave the most indelible mark on Powderham's cultural identity and the broader Gothic movement. Known for his beauty and his acute artistic sensibility, Courtenay was a notable figure in Regency society. His life was marked by scandal following the public revelation of his teenage relationship with the Gothic writer, architect, and fellow aesthete William Beckford. In an era when homosexuality was not only taboo but punishable by law, Courtenay became the subject of widespread condemnation and, much later in life, even exile. However, his influence on the older Beckford was significant: Courtenay appears as a leading character in Beckford's famous Gothic novel*, The History of the Caliph Vathek,* which was written at the height of their relationship, and Powderham's organically haphazard Gothic aesthetic was inspiration for Beckford and James Wyatt's Gothic Revival masterpiece at Fonthill Abbey.

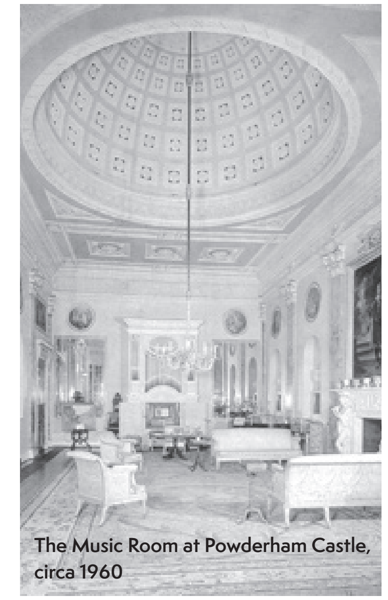
Given the scandal of his early life, Powderham offered Courtenay something rare: sanctuary. Within the safety of his ancestral home and its grounds, he found space to express himself, commissioning some of the Castle's most exquisite interiors. Chief among these is the Music Room, designed by James Wyatt and executed by the sculptor Richard Westmacott in the early 1790s. The largest room in the Castle, it was conceived as a setting for performance and display, designed to impress guests and offer a stage for the Earl's cultivated world. Given he was the only male amongst 14 children, he was also responsible for introducing his many sisters to society, and the Music Room provided a setting for his renowned hospitality. It also served as a deeply personal project—a symbol of resilience and of artistry prevailing amid adversity.



Portrait of the 3rd Viscount, William (Kitty) Courtenay, 9th Earl of Devon

The furnishings from this period reflect Courtenay's commitment to the highest standards of design and craftsmanship. A monumental Axminster carpet, specially commissioned for the Music Room from Thomas Whitty's celebrated Devon factory, stands as a testament to the ambition of the project. At the time, it held the record as the largest carpet ever produced by the manufactory, later exceeded only by one created for the Prince Regent's Brighton Pavilion. This was no mere decorative object—it was a statement of local pride, taste, and cultural sophistication.

Other pieces from the Georgian period similarly reflect the fusion of elegance and function. A rare cast bronze 'two-pounder' cannon, bearing the Courtenay family crest, was commissioned for use on the family's yacht, Dolphin, combining naval technology with aristocratic flair. A George III mahogany and painted hall chair, attributed to the renowned firm of Gillows of Lancaster, features a painted roundel and viscount's coronet—refined yet robust, symbolic of both identity and hospitality.



The Music Room at Powderham Castle, circa 1960

Today, Powderham Castle remains in the hands of the family who built it. Unlike many historic estates which were broken up, sold off, or transformed into institutions, Powderham has remained a family home, while continuing to offer baronial hospitality to guests from far and wide. This is just what Sir Philip intended when he built Powderham all those years ago and its preservation is not the result of nostalgia, but of active and evolving stewardship linked with a determination to serve. Conservation efforts are ongoing, aimed to maintain the Castle not as a static monument, but as a living enterprise—part historic family home, part working rural estate, and part cultural landmark.

As it enters its eighth century, Powderham stands not only as an extraordinary architectural achievement but as a testament to continuity through change. Its layered history invites reflection on the wider themes of British heritage: the intersection of private lives with national history; the evolution of taste across generations; and the enduring dialogue between tradition and reinvention. In Powderham, history is not merely preserved—it is inhabited, shaped, shared and continuously renewed.





1
A WHITE PAINTED AND LACQUERED SHIELD SHAPED SIGN
EARLY 20TH CENTURY
With initial D for the Earl of Devon
60cm high, 51cm wide

£80-120



1



2

2
A VICTORIAN EBONISED BEECH BOBBIN-TURNED ARMCHAIR
MID 19TH CENTURY
Of typical form with part padded arms and caned seat on bobbin legs with ceramic castors
101cm high, 66cm wide, 64cm deep

£300-500

3
A GROUP OF FOUR LEATHER AND CANVAS TRAVELLING CASES
LATE 19TH OR EARLY 20TH CENTURY
The largest case 28cm high, 78cm long, 50cm deep

£250-350



3



4

4

A GRADUATED PAIR OF EARLY VICTORIAN MAHOGANY DRESSING MIRRORS

MID 19TH CENTURY

Each with a crossgrained surround and inverted breakfront plinth, the larger with replaced and missing feet

93cm high, 79cm wide, 41cm deep and 74cm high, 66cm wide, 27cm deep

£200-400

5

A GEORGE IV MAHOGANY CANTERBURY

CIRCA 1830

Of four divisions with a cedar-lined drawer below, turned tapering legs and brass caps and castors

53cm high, 51cm wide, 40cm deep

Literature:

Illustrated 'Powderham Castle III', Mark Girouard, *Country Life*, July 18th 1963, Vol. CXXXIV, p. 140 in the Music Room

For an image of the present lot in situ, please see page 76

£300-400



5



6

6

TWO DOME TOPPED CANVAS AND LEATHER CASES

19TH CENTURY

Each with a pair of securing leather straps

68cm high, 91cm wide, 61cm deep

£300-500

7

A CANVAS AND BROWN-LEATHER MOUNTED CARTRIDGE MAGAZINE

CIRCA 1900

Painted with initials H.L.C., possibly referencing Hugh Leslie Courtenay, approx. 12cm high, 32cm wide, 29cm deep

Together with a leather gun case with paper label to the exterior from Charles Lancaster; a Charles Agnew & Sons Exeter gun case and three various 'leg o'mutton' leather gun cases

£300-500



7



8

8

A GEORGE IV SIMULATED ROSEWOOD ARMCHAIR

CIRCA 1830

The ring-turned frame with loose cushions, part-padded arms with bold scrolled terminals, on turned tapering legs with brass caps and castors

100cm high, 66cm wide, 76cm deep

£1,000-1,500

9

FIVE PAIRS OF VARIOUS LEATHER RIDING AND HUNTING BOOTS

LATE 19TH AND 20TH CENTURY

With various shoe-trees

The tallest pair 64cm high overall

Together with two further boots, one shoe tree with old plaque for Lady Katherine

53cm high

£300-500



9



10
A SET OF SIX WILLIAM IV GILTWOOD AND COMPOSITION CURTAIN PELMETS
CIRCA 1835
In George III style, with central shell and scroll motif
Each 43cm high, 251cm long, 33cm deep

Provenance:
Possibly supplied to William Courtenay, 10th Earl of Devon for the Upper and Lower Library at Powderham

Literature:
Photographed in the first Library for *Country Life* in 1908

£3,000-5,000





10





11

11
A PAIR OF VICTORIAN IRON-FRAMED EASY CHAIRS
CIRCA 1860
With curved buttoned backs and turned legs with brass capped castors, upholstery distressed
90cm high, 67cm wide, 64cm deep

Together with another iron-framed child's chair
66cm high, 47cm wide, 43cm deep

£200-300



12 θ
ARROWSMITH, A.
MAP OF AMERICA, 1822
Engraved wall map in original hand-colouring, linen-backed, 194 x 158cm, some soiling near foot but generally clean and fresh, on original brass roller with wooden foot mount and gilt-lettered caption 'America'.

£4,000-6,000



12

13 θ
ARROWSMITH, A.
MAP OF ASIA, 1827
Engraved wall map in original hand-colouring, linen-backed, 158 (partially extending to 167) x 189cm, soiling near foot, 2 small brown patches of stain in Indian Ocean, on original brass roller with wooden foot mount and gilt-lettered caption 'Asia'.

£2,000-3,000



13



14

14 θ
ARROWSMITH, A.
MAP OF AFRICA, 1826
Engraved wall map in original hand-colouring, 186 x 157cm, linen-backed, some soiling near foot, on original brass roller with wooden foot mount and gilt-lettered caption 'Africa'

£800-1,200

15
A GROUP OF VARIOUS DOMESTIC FURNITURE
18TH AND 19TH CENTURY
Comprising a chiffonier, 95cm wide
a chest of drawers, 115cm wide,
A George III oak bedside cupboard, 49.5cm wide
And a walnut two door cabinet, 59cm wide

£150-250


15 (part lot)


16

16
A VICTORIAN MAHOGANY UPHOLSTERED ARMCHAIR
MID 19TH CENTURY
With a deep buttoned back, out-turned arms and a moulded front seat rail on turned tapering legs with brass capped ceramic castors, upholstery distressed
101cm high, 77cm wide, 85cm deep

£300-500

17 θ
CARY, JOHN, A NEW MAP OF ASIA, 1832
Engraved wall map in original hand-colouring, linen-backed, 90 x 82cm, soiled, on original wooden rollers, separating from top mount.

£600-800


17


18

18
AFTER LOUIS-FRANÇOIS ROUBILIAC- A BRONZED PLASTER BUST OF ALEXANDER POPE (1688-1744)
LATE 18TH/EARLY 19TH CENTURY
46cm high, 42cm wide

With similarities to lot 355 from the estate of Sue Erpf Van De Bovenkamp sold Sotheby's New York, 26th January 2012, and catalogued as "English white marble bust of Alexander Pope, second half 18th century, from a model circa 1738".

£500-1,000

19
THREE VARIOUS METAL TRUNKS
19TH CENTURY
Probably for military uniforms,
The largest 24cm high, 104cm wide, 35cm deep

Together with another lidded trunk of oval shape and larger size

£200-300


19




20



20

A PAIR OF BRASS MOUNTED MAHOGANY CANDLESTICKS IN THE GEORGE III STYLE

EARLY 20TH CENTURY

32.5cm high

Together with a cabinetmaker's mahogany and lead inset paperweight of brass handled short drawer form, 21cm high, 10.5cm wide

£150-250

21

A PAIR OF GEORGE IV MAHOGANY CHEVAL MIRRORS

CIRCA 1830, IN THE MANNER OF GILLOWS

Each with rectangular supports and bipedal feed with leather covered castors, one with applied candle arms, the other lacking plate

174cm high, 101cm wide, 57cm deep overall

£ 1,200-1,800



21



22

22

A SET OF SIX VICTORIAN EBONISED WALNUT DINING CHAIRS IN CHARLES II STYLE

19TH CENTURY

Each of traditional high back form with inset cane back and seat

Each 118cm high

£200-300

23 θ

ARROWSMITH, A.

MAP OF THE ALPINE COUNTRY IN THE SOUTH OF EUROPE, 1819

Engraved wall map in original hand-colouring with fine inset vignette of Mont Blanc after J.Webber 1787, linen-backed, 122 x 151cm, some soiling near foot and single dust-line across near centre, on original brass roller and wooden foot mount with gilt-lettered caption 'North Italy'

£800-1,200



23

24 θ

ARROWSMITH, A.

MAP OF SOUTH ITALY, 1807

Engraved wall map in original hand-colouring, 126 x 160cm, linen-backed, soiling near foot, small tear at foot, on original brass roller with wooden foot mount and gilt-lettered caption 'South Italy'.

£400-600



24

25 θ

ARROWSMITH, A.

A NEW MILITARY MAP OF SPAIN & PORTUGAL COMPILED FROM THE NAUTICAL SURVEYS OF DON VINCENT TOFINO, C.1820

Engraved wall map in original hand-colouring, with small inset map of Menorca, linen-backed, 158 x 210cm., some soiling near foot, small hole at foot, on original brass roller with wooden foot mount and gilt-lettered caption 'Spain'

£400-600



25



26
BRITISH SCHOOL (18TH CENTURY)
PORTRAIT OF LADY ANN COURTENAY (1741-1785)
Oil on canvas
Inscribed 'Lady Ann Courtenay, The gift of Sir William Courtenay Bart to Norreys Parker, 1754' (verso) 75 x 61cm (29½ x 24 in.)

Together with a small quantity of oil paintings comprising; An 18th century portrait of a lady wearing a blue dress; Three 18th century portraits of gentlemen; and a 19th century painting of a lady wearing a red cloak in a landscape, Various sizes, largest 77 x 63cm (7)

£700-1,000



26

27
A VICTORIAN TOLE PEINTE RAISED FIRE FENDER OR PLATE WARMER
CIRCA 1870
Of rounded rectangular form, the top with remnants of black and gilt decoration, raised on steel cabriole legs with paw feet
112cm wide, 50.5cm high, 47cm deep

A similar example is held in the Judge's Lodgings, Presteigne.

£200-400



27

28
A REGENCY BLACK AND POLYCHROME PAINTED BED CANOPY
EARLY 19TH CENTURY
Painted with pearls and foliate-wrapped reeds, distressed
one section 187cm long, two 203cm long

£300-400



28



29

29

A BRASS DOG COLLAR

LATE 19TH CENTURY

Engraved "Earl of Devon, 23 Lower Brook St., Grov Sqre"
12cm diameter at smallest setting, 3cm high

£100-150



30 (part lot)

30

A PAIR OF REGENCY MAHOGANY AND BRASS POLE SCREENS

EARLY 19TH CENTURY, ATTRIBUTED TO GILLOWS

Each with a rectangular panel with canted corners and pleated silk lining, on turned lotus-carved shafts and tricorn bases, handwritten paper labels to the bases, one inscribed `Gillow & Co / Pink Room'
145cm high, 40cm wide

Together with a William IV Mahogany Pole Screen, circa 1835, supporting a needlework banner, 148cm high, the banner 39cm by 47cm

£400-600



31

31

AN EDWARDIAN MAHOGANY AND YELLOW UPHOLSTERED ARMCHAIR

EARLY 20TH CENTURY

On square section cabriole legs in the manner of Howard & Sons
76cm high, 81cm wide, 87cm deep

Literature:
Illustrated 'Powderham Castle II', Mark Girouard, *Country Life*, July 11th 1963, Vol. CXXXIV, p.83, in the White Drawing Room

£200-400



32

32

A VICTORIAN WALNUT AND CALICO UPHOLSTERED EASY CHAIR

MID 19TH CENTURY

With a curved back and turned legs with brass caps and castors one back leg stamped `2729', caps stamped `COPE & COLLINSON PATENT'
77cm high, 72cm wide, 87cm deep

£150-250

33

A GEORGE IV MAHOGANY CHEVAL MIRROR

CIRCA 1830

With a scrolled foliate-carved cresting above a rectangular mirror on sleigh feet with foliate brackets, reeded bun feet and inset castors
191cm high, 99cm wide, 58cm deep

£1,000-1,500



33



33A

33A

A LATE VICTORIAN BRASS AND WIREWORK NURSERY FENDER

LATE 19TH CENTURY

69cm high, 105cm wide, 31cm deep

Together with two George III polished steel pierced serpentine fenders
128cm wide and 128cm wide
a pierced brass and steel footman
32cm high, 45cm wide, 32cm deep
a pair of blacked copper cola scuttles
50cm high
and an Edwardian triple-fold fire screen
57cm high, 53cm wide

£200-400



34

A CARVED GIALLO ANTICO MARBLE SHELL FORM CENTREPIECE IN THE MANNER OF BOSCHETTI

ITALIAN, 19TH CENTURY

Shell on addorsed dolphin supports, black marble plinth below

20cm high overall, base 14cm wide

Literature:

Illustrated 'Powderham Castle II', Mark Girouard, *Country Life*, July 11th 1963, Vol. CXXXIV, p.83, in the White Drawing Room

£100-200



34



35





35

A PAIR OF VICTORIAN OAK CANDLESTICK BASES

LATE 19TH CENTURY

Each engraved with crests of the Earl of Devon and the Courtenay family

10cm wide, 10.5cm high, 10cm deep

Together with a Victorian oak stationery box in the gothic manner, arched mullion tracery around the body, 24cm wide

£150-250

36 Y

A MID VICTORIAN ROSEWOOD SHOW FRAME SETTEE

CIRCA 1860

98cm high, 116cm wide

£300-500



36

37 Y

A PAIR OF REGENCY BRASS-MOUNTED ROSEWOOD AND SIMULATED ROSEWOOD POLE SCREENS

CIRCA 1820

Each with an octagonal panel on turned acanthus-carved shafts and tricorn bases with brass ball feet, one acorn finial part missing
138cm high, 39cm wide

£150-250

38

AN EARLY VICTORIAN EASY ARMCHAIR

CIRCA 1840

Upholstered in oatmeal canvas on short turned legs with brass castors, the back leg stamped `2777' castors stamped `COPES PATENT'
88cm high, 81cm wide, 100cm deep

£300-400



37



38

39 θ

A LARGE QUANTITY OF COUNTRY LIFE MAGAZINES

ISSUES 1950s & 1970s

Together with a silk lined box
71.5cm high, 67cm wide, 57.5cm deep

£200-400





39




40

40
TWO AMERICAN BRASS OIL STUDENT'S LAMPS
LATE 19TH CENTURY
Each with reservoir above nozzle, adjustable heights, marked for the Manhattan Brass Co NY, no shades
52.5cm and 52cm high

£100-200

41
A GROUP OF INDOOR CHILDREN'S GAMES
Comprising a rocking boat, entitled Temeraire, 96cm long
A push-along horse, 59cm high
An indoor curling game, with weighted 'stones', in a case, 28cm high, 29cm long

Together with a Victorian white painted iron rocking cradle, late 19th century, with mobile suspension arm, 156cm high overall, 104cm long, 44cm deep

£100-150


41

42 Y
A GROUP OF FOUR VICTORIAN DOME TOP STATIONERY BOXES
CIRCA 1870-1900
To include: brass bound calamander box, 22cm wide, 16.5cm wide: brass bound simulated burr walnut box, 21cm wide: two leather bound boxes- one with ivory mounts, larger 21cm wide

Literature:
Illustrated 'Powderham Castle III', Mark Girouard, *Country Life*, July 18th 1963, Vol. CXXXIV, p. 140 in the Music Room
Illustrated 'Powderham Castle II', Mark Girouard, *Country Life*, July 11th 1963, Vol. CXXXIV, p.82, in the First Library

Please note that Dreweatts have applied for a de-minimus license for this lot, reference number S889Z2JS

For an image of the present lot in situ, please see page 76

£200-400


42

43
A JAPANESE LACQUER ROUND PEDESTAL BOWL AND COVER
LATE 19TH CENTURY
Decorated with mons, cranes and foliage
19cm high, 22cm wide

£50-70


43


44

44
A PAIR OF GEORGE III BLACK AND WHITE JAPANNED STANDS
PROBABLY EARLY 19TH CENTURY
Each with a red baize-lined rectangular platform on a baluster turned column and tripod base, one column repaired
85cm high, 35cm wide, 32cm deep

£500-800

45
A GEORGE IV NEEDLEWORK FOOTSTOOL
EARLY 19TH CENTURY
Depicting a standing lady and distant pagoda on gilt metal ball feet
19cm high, 34cm square

Together with another with long-stitch upholstery, two feet missing
20cm high, 36cm square

And another Victorian giltwood footstool, with tapestry upholstered top, 18cm high, 36cm wide, 31cm deep, and a further larger Victorian needlework and felt covered ottoman

Provenance:
The Regency footstools probably supplied to William 'Kitty' Courtenay, 3rd Viscount Courtenay, later 9th Earl of Devon (1768-1835), and thence by descent

£200-300


45 (part lot)

46

AFTER WILLIAM BEHNES (1795-1864)- A PLASTER BUST OF HUGH, EARL FORTESCUE (1783-1861)

19TH CENTURY

Sitter's details to socle, sculptor's details cast to reverse

81cm high

Together with another 19th century plaster cast of Hugh, Earl Fortescue (1753-1841), sitter's details to socle, unsigned, 80cm high

Hugh Fortescue, 2nd Earl Fortescue was the father of Lady Elizabeth Fortescue, later Countess of Devon as wife of William Courtenay, 11th Earl of Devon

£200-400



46

47 Y

A COLLECTION OF OSTRICH EGGS

Three mounted in the late 19th century within silver coloured metal thread suspension cages, one unmounted, with wicker basket

basket 25.5cm high

£150-250



47



48

48 Y

A REGENCY MAHOGANY AND EBONY STRUNG TALL CHEST OF DRAWERS

CIRCA 1820

122cm high, 92cm wide, 63cm deep

£200-400

49

A PAIR OF VICTORIAN SCUMBLED PINE LUGGAGE STANDS

CIRCA 1850

In the form of a hall bench

72cm high, 91cm wide, 62cm deep

£500-800



49



50

50
A REGENCY CANED AND LATER
WHITE-PAINTED SIDE CHAIR
CIRCA 1810
With a caned back and seat, apparently
originally black painted
86cm high, 49cm wide, 52 cm deep

£50-80



51

51
A RED PAINTED AND EBONISED 'GYPSY' TABLE
LATE 19TH CENTURY
On typical tripod support
61cm high, 40cm diameter

Together with a white painted hall chair, 77cm high (2)

£150-250

52
A VICTORIAN CARVED OAK BOOKCASE
CABINET IN ANTIQUARIAN TASTE
CIRCA 1890
240cm high, 96cm wide, 52cm deep

£300-500

53 No lot



52



54

Francis Watkins and Addison Smith were in partnership between 1763 and 1774. Francis Watkins (c.1723–1784) was a leading London optician and scientific instrument maker whose clientele included the British aristocracy and members of the Royal Society. In 1763, he entered into partnership with Addison Smith, his former apprentice and later son-in-law, forming the firm Watkins & Smith. Operating from premises at 5 Charing Cross, the company quickly gained a reputation for producing high-quality optical and philosophical instruments, including Gregorian and Newtonian reflecting telescopes, achromatic refractors, microscopes, and precision barometers. Their work was characterized by a high level of technical refinement and aesthetic craftsmanship, catering to the growing demand for scientific apparatus during the Enlightenment. The firm remained active until 1774, when the partnership dissolved. Watkins continued to trade under his own name until his death. For further details, see: Clifton, Gloria. *Directory of British Scientific Instrument Makers 1550–1851*. London: Zwemmer, 1995, pp. 267–268; and Morrison-Low, A.D. *Making Scientific Instruments in the Industrial Revolution*. Aldershot: Ashgate, 2007

54
A FOUR INCH BRASS REFLECTING TELESCOPE
WATKINS & SMITH, LONDON, CIRCA 1760
The 24.5inch cylindrical tube above a pillar and claw stand
52cm high overall
The mahogany case 19cm high, 67cm wide, 28cm deep

£3,000-5,000


55

55
A VICTORIAN MAHOGANY SIDEBOARD
POSSIBLY SCOTTISH, CIRCA 1840
125.5cm high overall, 213cm wide, 62cm deep

£300-500



56

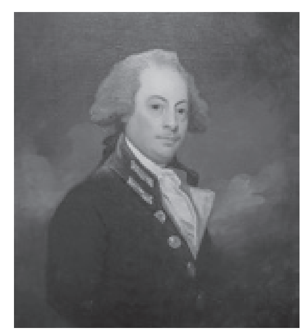
56
AFTER SIR JOSHUA REYNOLDS
PORTRAIT OF WILLIAM MARKHAM
(1719-1807), ARCHBISHOP OF YORK
Oil on canvas
88 x 71cm (34½ x 27¾ in.)

After the original work painted by Reynolds in 1777, and now in the collection at Christ Church, University of Oxford

Engraved:
John Raphael Smith, *William Markham*, mezzotint, published 1778

William Markham was the tutor of the 2nd Viscount Courtenay, who was father to William 'Kitty' Courtenay, 3rd Viscount Courtenay, later 9th Earl of Devon.

£5,000-8,000


2nd Viscount Courtenay



© Country Life



58

57

A TOLE PEINTE HANGING LIGHT OF CROWN FORM

EARLY 20TH CENTURY

With four candlestick light fittings beneath further crown corona, the whole decorated in red, blue and gold

61.5cm diameter

£300-500



57

58

A CARVED OAK LONGCASE CLOCK

LATE 18TH CENTURY AND LATER, UNSIGNED

With later bell striking movement and 12inch square brass dial with applied Roman numeral chapter ring, the case now carved in the antiquarian style, bearing date 1748

209cm high overall

£300-500

59

A QUEEN ANNE OAK GATE-LEG DINING TABLE

EARLY 18TH CENTURY

The circular drop-leaf top on a frame with turned and square-section legs, the plank top re-supported, repairs

72cm high, 188cm wide, 187cm deep

£1,000-1,500



Lot 59 in the State Dining Room, circa 1900



59



60



61

60 Y

A VICTORIAN SILVER PLATED TABLE TOP BOX
CIRCA 1870
19cm wide, 13.5cm high, 13.5cm deep

£50-80

61 Y

A REGENCY PLUM-PUDDING MAHOGANY AND EBONY STRUNG BREAKFAST TABLE
CIRCA 1815
72cm high, 106 x 142.5cm

Provenance:
Supplied to William, 3rd Viscount Courtenay, later 9th Earl of Devon (1768-1835) and thence by descent.

Literature:
Inventory 1880, recorded in the State Bedroom, `Mahy (sic) B'fast table'.

£200-400



62

62

A LARGE ENGLISH ARTS AND CRAFTS CARPET
IN THE MANNER OF PUGIN, MID/LATE 19TH CENTURY
approximately 737cm long 385cm wide

£500-1,000

63

A PAIR OF GEORGE II CAST SILVER CANDLESTICKS
BENJAMIN GODFREY, LONDON 1738
The knopped stems on shaped quatrefoil bases engraved with a crest and an armorial and scratch engraved No 1 and No 2, with later unmarked sconces
Scratch engraved to bases No 1 and No. 2
21.5cm high
1062g (33.99oz)

These are the arms and crest of Henry Reginald Courtenay (1714-1763) politician of Aldershot, Hampshire and his wife Catherine Bathurst (1718-1783). They were married in 1737, and the assay date of 1738 might suggest that the item was intended to mark their marriage.

Henry Reginald Courtenay was the second surviving son of Sir William Courtenay (1676-1735) 2nd Baronet and 6th Earl of Devon by Anne Bertie (1685-1728) daughter of James Bertie (1653-1699) 1st Earl of Abingdon, created 1682.

Catherine Bathurst was the daughter of Allen Bathurst (1684-1775) 1st Baron Bathurst of Battlesden, Bedfordshire, created 1712 and later in 1772 created 1st Earl Bathurst of Cirencester Park, Gloucestershire, by his wife Catherine Apsley (died 1768).

£1,000-1,500



63



64

64

TWO CREAMWARE ARMORIAL PLATES OF COURTENAY FAMILY INTEREST
THIRD QUARTER 18TH CENTURY
Comprising a marked John Turner of Lane End plate, painted with the arms of Thomas Joseph Giffard (1764-1823) of Chillington, Staffordshire, and his wife, Charlotte Courtenay (1764-1844), 25cm diameter, and a Wedgwood 'Queen's Ware' example, painted with the arms of Sir John Honywood (1757-1806) 4th Baronet of Evington, Kent, and his wife Frances Courtenay, (1763-1835), impressed factory mark, 25cm diameter

Thomas Joseph Giffard (1764-1823) of Chillington, Staffordshire, and his wife, Charlotte Courtenay (1764-1844), married in 1788. Thomas Joseph Giffard was the son of Thomas Giffard (1734-1775) of Chillington, Staffordshire by Barbara Throckmorton (1737-1764) daughter of Robert Throckmorton (1702-1791) 4th Baronet, and Catherine Collingwood (1716-1761)

Charlotte Courtenay was the daughter of William Courtenay (1742-1788) 2nd Viscount Courtenay by Frances Clack (1744-1782) daughter of Thomas Clack (1714-1761). Charlotte and Frances Courtenay were sisters.

Sir John Honywood was the son and heir of William Honywood (1731-1764) of Malling Abbey, Kent by Elizabeth Clack(1731-1801) daughter of Thomas Clack of Wallingford, Berkshire. William Honywood predeceased his father Sir John Honywood (1710-1781) 3rd Baronet and his son Sir John Honywood (1757-1806) succeeded as 4th Baronet.

£200-300



66

65 No lot

66
A CHARLES II SILVER COMMUNION CUP
ATTRIBUTED TO THOMAS KING, LONDON 1672
The plain flared bowl on a conical foot
20cm (7.7 in) high
362g (11.63oz)

See Mitchell (David M.) Silversmiths in Elizabethan and Stuart London: Their Lives and Their Marks, Woodbridge 2017, p. 541 for the attribution of this mark to Thomas King (Free 1657, Died 1681)

See also Jackson's Silver & Gold Marks, Woodbridge 1989. p. 125 for this mark, TK with a fleur-de-lys or cinqfoil below, as entered in 1663-64.

£2,000-3,000

67
A SET OF FOUR EARLY GEORGE III CANDLESTICKS
EBENEZER COKER, LONDON 1765
Of stop fluted pierced Corinthian order form, bases and nozzles engraved with the crest and coronet of the Courtenay family of Powderham Castle, Earls of Devon, pans numbered 1-4 to undersides
30.5cm high, bases 12.5 by 12.2cm
Loaded

£1,500-2,500



67



68

68
A SET OF FIVE GRAINED BEECH AND CANE SIDE CHAIRS IN CHARLES II STYLE
LATE 19TH CENTURY
Each with a foliate toprail centred by a crown, spiral turned uprights and turned and square section legs with foliate-carved front stretcher
114cm high, 49cm wide, 41cm deep

Literature:
Illustrated 'Powderham Castle', *Country Life*, April 4th 1908, Vol. XXIII, p. 491, in the State Dining Room.
Illustrated 'Powderham Castle II', Mark Girouard, *Country Life*, July 11th 1963, Vol. CXXXIV, p.81, in the Great Staircase

For an image of the present lot in situ, please see page 46

£200-300





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69

69
CONTINENTAL SCHOOL (18TH CENTURY)
DIANA IN A LANDSCAPE
Oil on canvas
99 x 124cm (38¾ x 48¾ in.)

£600-800



70

70
ATTRIBUTED TO BERNAERT DE BRIDT (FLEMISH 1668-1722)
STILL LIFE WITH DEAD GAME INCLUDING A HARE, PIGEON, BLUE TIT AND PARTRIDGE
Oil on canvas
100 x 123cm (39¼ x 48¼ in.)
In an 18th century frame

£2,000-4,000



71

71
MARY BEALE (BRITISH 1632-1697/99)
PORTRAIT OF A LADY WEARING A BLUE DRESS
Oil on canvas, feigned oval
75.5 x 62.5cm

£5,000-8,000

Mary Beale (1632–1697/99) was one of the first professional female portrait painters in Britain and a central figure in 17th-century English art. Active during the Restoration period, she built a successful studio in London with the support of her husband Charles Beale, who acted as her studio manager. Beale was known for her refined and sensitive portraits, often depicting members of the gentry and professional classes. Her use of the feigned oval was a hallmark of Restoration portraiture, lending intimacy and classical elegance to her sitters. For further reading, see: Belsey, Hugh. Mary Beale, Portrait Painter. London: Paul Mellon Centre, 2022; and Pointon, Marcia. Strategies for Showing: Women, Possession and Representation in English Visual Culture 1665–1800. Oxford: Oxford University Press, 1997.

THE POWDERHAM CASTLE ARMCHAIRS BY JAMES WYATT





72

72

A PAIR OF GEORGE III CREAM-PAINTED AND PARCEL-GILT ARMCHAIRS

LATE 18TH CENTURY, THE DESIGN ATTRIBUTED TO JAMES WYATT, POSSIBLY BY ELWARD, MARSH & TATHAM

Each with a rectangular padded back and downcurved part-padded arms with leaf-scroll terminals, the padded seat on panelled square tapering legs headed by rosette blocks, the frames carved throughout with leaf and berry swags, the cream silk upholstery apparently original but distressed, with batten-carrying holes to seat rails.

86cm high, 62cm wide, 57cm deep

Provenance:

Supplied to William, 3rd Viscount Courtenay, later 9th Earl of Devon (1768-1835) and thence by descent.

Literature:

Inventory 1803, probably part of a set of 8 cabriole chairs with satin seats, white and gold frames, recorded in the Sitting Room

Inventory 1835, recorded in the Print Room

Inventory 1880, `8 smaller armchairs, yellow satin, gold leg', recorded in the Music Room

Illustrated 'Powderham Castle II', Mark Girouard, *Country Life*, July 11th 1963, Vol. CXXXIV, p. 82 in the First Library and p. 142 in the Second Library.

The armchairs are conceived in the late 18th century neoclassical taste promoted in published works by designers such as George Hepplewhite and Thomas Sheraton while their rectilinear form and sparse decoration is consistent with the oeuvre of James Wyatt (d.1813). Wyatt succeeded Robert Adam as the `most fashionable architect' and `first in his line' after the opening in 1772 of the Pantheon, the 'stately pleasure dome' in Oxford Street, London that Wyatt had designed. Horace Walpole declared it 'the most beautiful edifice in England', and the public was no less enthusiastic. It was a turning point in the careers of both Wyatt and Adam. Wyatt became the dominant figure while Adam received no significant country house commissions after 1774, indeed Wyatt took over several projects that had formerly been Adam's. Wyatt was also a prolific and accomplished designer of furniture and, working in the fashionable neoclassical style of the day, could create a complete architectural room unified down to the smallest detail (John Martin Robinson, *James Wyatt Architect to George III*, London, 2011, pp. 13-57 and 144-165).

William, 3rd Viscount Courtenay, engaged Wyatt to create a grand neoclassical Music Room at Powderham Castle, 1794-96, Wyatt, by then long-established as an architect, was in Courtenay's circle through his association with William Beckford. He also had established relationships with furniture-makers including Gillows of Lancaster and London, Marsh & Tatham of Mount Street, London, and Matthew Boulton, the inventor, engineer and silversmith of Birmingham (Wyatt remodelled Boulton's Soho House around the same time). The relationship between Courtenay and Marsh & Tatham is well documented, the latter's bill for work carried out for Courtenay between 1997-99 amounting to at least £3000, and possibly even more since a second bill was submitted in 1803, though this may have duplicated in some part the earlier bill, and in fact payment was deferred for another three years (Courtenay's extravagant lifestyle having resulted in rather dire financial straits). It is highly likely therefore that these chairs, from a set of at eight, were among the furnishings supplied by Marsh and Tatham.

The remainder of the set was sold from Powderham at Sotheby's house sale, London, 29 September 2009, lots 65, 66 and 67 (each pair £16,500 including premium).

For an image of the present lot in situ, please see page 52

£3,000-5,000

73
NINE CHINESE EXPORT FAMILLE ROSE OCTAGONAL PLATES
18TH CENTURY
23cm diameter

£300-500


73


74

74
TWO LEATHER DESPATCH BOXES
19TH CENTURY
Both locked no keys, first black stamped EARL OF DEVON, 40.5cm wide; second red unmarked, 31cm wide

Together with a late George III ponyskin covered small trunk, brass plaque to the top engrave W Courtenay Esq (probably for William Courtenay, 9th Earl of Devon, c. 1768 - 26 May 1835), 51.5cm wide

£200-400

75
A SET OF WILLIAM IV MAHOGANY FOLDING LIBRARY STEPS
CIRCA 1838 BY HEARSON, BARNSTAPLE
With a leather-lined seat, hinged to form a set of steps with red baize lined treads. Labelled `HEARSON Cabinet Maker & Upholsterer AND FANCY CHAIR MANUFACTURER, Litchdon Street, BARNSTAPLE Auctioneer & Appraiser And House Agent'
52cm high, 95cm wide, 50cm deep as a bench

Provenance:
Possibly supplied to William Courtenay, 9th Earl of Devon (d,1835), or his cousin William Courtenay, 10th Earl of Devon (d. 1859) and thence by descent at Powderham Castle
George and Charles Hearson (fl. 1823 - 30) were listed as chair-makers at High Street, Barnstaple and later Pitton High Street, Barnstaple (Cotton archive). George is listed trading independently at the Litchdon Street address in 1838, at which time he is described as making rocking-horses and fancy chairs (BIFMO). The label here which doesn't appear to have been previously recorded also states that Hearson (presumably George) acted as as an agent.

£2,000-4,000


75

76
A 12-INCH CELESTIAL TABLE GLOBE
THE GORES FIRST PUBLISHED IN 1766 BY G. ADAMS, FLEET STREET, LONDON
Applied with 12 hand-coloured engraved gores incorporated makers label *To His Most Sacred MAJESTY GEORGE THE THIRD, This New Celestial Globe..., Sold by G. Adams Math'l. Inst't. Maker to y'e King Fleet-street, London*
On a later and associated mahogany tripod stand
58cm high, 43cm diameter

£4,000-6,000


76


77

77
A GEORGE III GILTWOOD, SIMULATED EBONY AND NEEDLEWORK-UPHOLSTERED OCTAGONAL STOOL
CIRCA 1790
The padded seat on tapering turned and fluted legs, stamped to the rails `HM', original upholstery, decoration distressed
39cm high, 42cm wide

Provenance:
Probably supplied to William 'Kitty' Courtenay, 3rd Viscount Courtenay, later 9th Earl of Devon (1768-1835), and thence by descent

£200-300

78
AN EARLY VICTORIAN YEW WOOD OCCASIONAL TABLE
MID-19TH CENTURY
The circular radially veneered tilt top on a bulbous facetted column and tricorn base with brass and iron castors
78cm high, 64cm wide

£400-600


78



79



80

79
A PAIR OF PARIS PORCELAIN CAMPANA URNS
CIRCA 1840
Each painted with a vista of ornamental deer in an enclosure, on black slate bases 35cm high

£300-500

80
A PARIS PORCELAIN JARDINIERE AND STAND
SECOND QUARTER 19TH CENTURY
Painted with panels of fruit, flowers and foliate swags, 25cm high

Literature:
Illustrated 'Powderham Castle II', Mark Girouard, *Country Life*, July 11th 1963, Vol. CXXXIV, p.83, in the White Drawing Room

£200-300

81
A SELECTION OF PARIS PORCELAIN TEA AND COFFEE WARES
VARIOUS DATES LATE 18TH/EARLY 19TH CENTURY
Including examples from the Duc D' Angoulême Factory (Dihl et Guérhard)

£400-600



81



82

82
A MEISSEN BUCKET AND COVER
MID 18TH CENTURY
Painted with *deutsche Blumen*, faint trace of factory mark, 23cm high

Literature:
Photographed for *Country Life* in 1963 in the State Bedroom

£200-300

83
A DRESDEN BOX AND HINGED COVER
LATE 19TH CENTURY
The cover decorated in relief with a pair of princely portrait busts and decorated with *deutsche Blumen* in the Meissen style, 7.5cm high, 15cm wide, 10cm deep

Together with eight Dresden porcelain small spoons, 10cm in length

£300-500



83

84
A PAIR OF MEISSEN FRUIT ENCRUSTED PLATES
MID 19TH CENTURY
Pierced trellis borders, blue crossed swords marks, 23cm diameter

Literature:
Photographed for *Country Life* in 1963 in the upper Library

For an image of the present lot in situ, please see page 52

£300-500



84



85



86



87

85
A CONTINENTAL BISCUIT PORCELAIN FIGURE OF A MAN WEARING A SUIT OF CLOTHES WITH WATCH-CHAIN
THIRD QUARTER 19TH CENTURY
Modelled standing, the base indistinctly signed or titled verso, raised lilac monogram pad mark, 53cm high

£60-80

86
A SEVRES-STYLE BLEU CELESTE GROUND PLATE
MID 19TH CENTURY
Decorated with a putto within a ribbon and floral border, 24cm diameter

Literature:
Illustrated 'Powderham Castle I', Mark Girouard, *Country Life*, July 4th 1963, Vol. CXXXIV, p. 20 in the Gold Drawing Room

For an image of the present lot in situ, please see page 100

£100-200

87
A PAIR OF FRENCH SEVRES-STYLE PORCELAIN BLUE-GROUND AND GILT SEAUX A BOUTEILLES
CIRCA 1900
Painted with panels of flowers and fruit, 17cm high

£300-500



88
THREE CHELSEA WHITE PORCELAIN LEAF-SHAPED DISHES WITH CRABSTOCK HANDLES
CIRCA 1756
Moulded in relief with leaves and peonies, un-marked, 23cm in length;

Together with another Chelsea dish, circa 1756, un-marked, 27.5cm in length

£200-300



88



89

89
A PAIR OF WEDGWOOD WHITE BISCUIT DRY-BODIED STONEWARE CENSERS AND COVERS
CIRCA 1800
On tripod bases, impressed *WEDGWOOD*, 24cm high

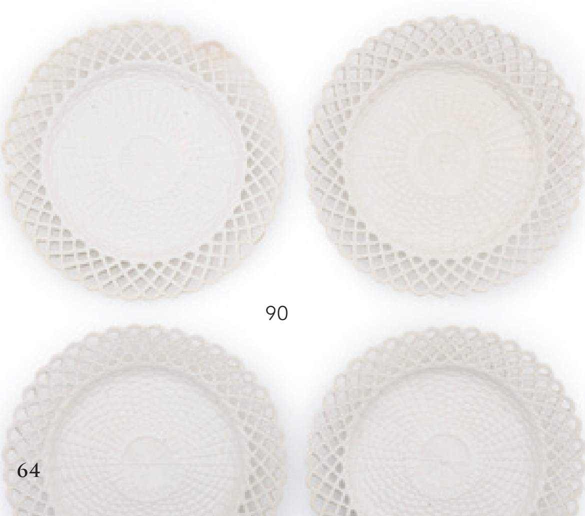
Together with another ensuite without cover

Provenance:
Probably supplied to William 'Kitty' Courtenay, 3rd Viscount Courtenay, later 9th Earl of Devon (1768-1835), and thence by descent

Literature:
Illustrated 'Powderham Castle III', Mark Girouard, *Country Life*, July 18th 1963, Vol. CXXXIV, p. 140 in the Music Room

For an image of the present lot in situ, please see page 76

£400-600



90

90
FOUR STAFFORDSHIRE SALT-GLAZED STONEWARE OZIER MOULDED PLATES
CIRCA 1760
With pierced borders, 24cm diameter

£200-400



91

A PAIR OF GEORGE III MAHOGANY ARMCHAIRS

ATTRIBUTED TO WILLIAM AND RICHARD GOMM, CIRCA 1760

Each with a shaped padded back, the pierced serpentine frame headed by a foliate-framed cabochon above part padded arms with scrolled terminals and a padded serpentine seat, on cabriole legs carved with interlaced strapwork and with scrolled feet and brass castors, old damages, restorations and replacement 110cm high, 79cm wide, 70cm deep

Provenance:

Probably acquired by William, 2nd Viscount Courtenay, (1742-1788) and thence by descent.

Literature:

Inventory 1803, recorded as mahogany armchairs.

Illustrated 'Powderham Castle', *Country Life*, April 4th 1908, Vol. XXIII, p. 490, in the Marble Hall.

Illustrated 'Powderham Castle III', Mark Girouard, *Country Life*, July 18th 1963, Vol. CXXXIV, p. 143 in the Great Hall.

The chairs reflect the `French' rococo taste that was its height in England in the mid-18th century, their serpentined frames pierced and wrapped with Roman acanthus leaves in the `picturesque' manner that was invented on the continent by artists, architects and *ornamentistes* such as Meissonnier and Oppenord, and promoted in England particularly in regard to furnishings by William Hogarth in *The Analysis of Beauty* (1753).

While the chairs' design is attributed to the Clerkenwell father and son cabinet-makers William and Richard Gomm, they relate to a much larger group of related designs associated with furniture-makers who were active at the time. Foremost among these was Thomas Chippendale whose pattern book The Gentleman and Cabinet-Makers' Director was first published in 1754 and included a number of designs for armchairs derived from French patterns, described variously as `modern' or `picturesque', further he illustrated one such chair at the head of his advertisement for the establishment of his St Martin's Lane workshop and adopted a similar pattern as his shop sign. Chippendale's accompanying notes on how such chairs might be executed included that the backs are `open below at the seat, which greatly lightens them' and that the carving be lessened, ie fretted `by an ingenious workman without detriment to the chair'.

William Gomm established his business in 1724 at Peterborough Court, Smithfield, but moved in 1736 to Newcastle House, Clerkenwell Square where he built more extensive workshops. In the 1730s Gomm had a close association with the German cabinet-maker Abraham Roentgen who had travelled to Paris, Rotterdam and London to gain experience in the cabinet trade and he is recorded working with `Gern' (certainly Gomm) after the firm relocated to Newcastle House. Richard, his eldest son from his first marriage, joined him in business and by 1763 the business traded as William Gomm & Son & Co. William Gomm's earliest recorded commission was for Richard Hoare of Barn Elms, London, 1731-33 and the most extensive was for the 5th Lord Leigh for Stoneleigh Park, Warwickshire, from 1763, amounting to more than 180 various items and totalling £819 9s (Shakespeare Birthplace Trust, Leigh receipts, DR 18/5). Perhaps the most celebrated of the firm's commissions was the set of carved giltwood armchairs for Kenure Park, Co. Dublin, most probably for Sir Roger Palmer, 1st Bt., circa 1760-65. The mansion had celebrated rococo plasterwork ceilings and carved woodwork and the equally impressive furniture was supplied by the best London makers including Thomas Chippendale and Pierre Langlois. The Kenure armchairs were designed in the fully conceived `French' rococo' taste of the mid-18th century and like the Powderham chairs the frames were pierced-through, following the advice of Chippendale; the pattern appears among designs, some bearing the signature of William Gomm and variously dated for 1761, this particular design appears to be unique in its form (L. Boynton, `William & Richard Gomm', Burlington Magazine, June 1980, fig. 25).

A pair of chairs from the Powderham set was sold in Sotheby's house sale, London, 29 September 2009, lot 23 (£79,250 including premium), and again Christie's, New York, 8 April 2025, lot 210 ($88,200 including premium).

£20,000-40,000





91


© Country Life



92

92

92

A GEORGE VI CORONATION CHAIR

1937, BY HANDS & SONS LTD

Beech framed and upholstered in green braided velvet embroidered with the cipher `GIVR'

85cm high, 50cm wide, 40cm deep

£300-500

93

A MINTON MAJOLICA GAME-PIE TUREEN, COVER AND LINER

DATE CODE FOR 1870

The cover modelled with game, the tureen ozier-moulded, impressed factory marks, 30cm in length

£200-300



93



94

94

A SET OF THREE GEORGE IV MAHOGANY SIDE CHAIRS

CIRCA 1825

With a padded back and seat on slightly splayed square tapering legs and gilt lacquered brass caps and castors, one re-railed, differences in upholstery

95cm high, 52cm wide, 54cm deep

£300-500

95

A GEORGE IV MAHOGANY BREAKFRONT SIDE CABINET

CIRCA 1820

With four brass grille doors each enclosing two adjustable shelves on turned feet

91cm high, 162cm wide, 41cm deep

£1,000-1,500



95





96

96

ANTOINE-PIERRE FRANCK (1723-1796)- A SET OF FOUR CARVED BOXWOOD RELIEF PANELS

18TH CENTURY

Each depicting bucolic pastoral scenes, signed in relief A FRANCK, variously numbered to reverse, set in black and gilt frames
panels approximately 39 by 54.5cm, frames 44.5 by 60cm

Provenance:
Probably acquired by William, 3rd Viscount Courtenay (1768-1835), later 9th Earl of Devon, and thence by descent

£4,000-8,000



97
DES MAXWELL CLARK (20TH CENTURY)
DEER IN POWDERHAM PARK
Pencil and watercolour
Signed (lower left)
29.5 x 39cm (11½ x 15¼ in.)

Together with number of pictures and prints relating to Powderham Castle, comprising; A print of Powderham Park, Exmouth, After Clarkson Stanfield; a charcoal sketch of The Earl of Devon, dated 1874/1875; A portrait of William III, 3rd Viscount Courtenay, Earl of Devon, After Richard Cosway; A print of John, VIII Earl of Bolton; and a Victorian photograph of three gentlemen and a dog outside Powderham, Various sizes, the largest 57 x 43cm (6)

£400-600







97 (part lot)



98

98
AN ESTATE-MADE MAHOGANY AND OAK TRIPOD TABLE
19TH CENTURY
The associated rounded rectangular top on a baluster column and tripod base
69cm high, 54cm wide, 39cm deep

Together with another with an oval top
77cm high, 57cm wide, 41cm deep

£200-300



99

99
A VICTORIAN GREEN UPHOLSTERED DROP END SOFA
CIRCA 1870
Single end scrolling form on substantial turned legs with white porcelain castors
87cm high, 204cm wide, 79cm deep

£200-400



100
A PAIR OF ASIAN BALUSTER VASES AND COVERS
MODERN
Decorated in colours with panels of stylized flowers
45.5cm high

£300-500


100

101 Y
AN EARLY VICTORIAN BRAZILIAN ROSEWOOD WRITING-TABLE
CIRCA 1840
The red tooled leather lined top above two frieze drawers and opposing false drawers, on standard end supports and sleigh feet with brass castors, losses to mouldings, one curved end bracket missing
76cm high, 122cm wide, 66cm deep

Literature:
Photographed in the first Library for *Country Life* in 1908

£400-600


101

102
A PAIR OF MAHOGANY AND UPHOLSTERED SOFAS
LATE 18TH CENTURY AND LATER
In need of reupholstery, each with humped back and outscrolled arms above the seat and square section fluted supports
99cm high, 218cm wide, 77cm deep

Provenance:
Probably supplied to William, 3rd Viscount Courtenay, later 9th Earl of Devon (1768-1835) and thence by descent.

Literature:
Illustrated 'Powderham Castle I', Mark Girouard, *Country Life*, July 4th 1963, Vol. CXXXIV, p. 20 in the Gold Drawing Room

For an image of the present lot in situ, please see page 100

£1,000-2,000


102







© Country Life


103

103 Y

A REGENCY BRASS-MOUNTED ROSEWOOD, SIMULATED ROSEWOOD AND BIRCH GAMES TABLE

EARLY 19TH CENTURY

The rectangular top with a sliding chess board on a turned tapering shaft and scrolled sabre legs

70cm high, 43cm wide, 38cm deep

Literature:
Illustrated 'Powderham Castle III', Mark Girouard, *Country Life*, July 18th 1963, Vol. CXXXIV, p. 140 in the Music Room.

£400-600



104


104 Y

A GEORGE IV SIMULATED ROSEWOOD AND PARCEL-GILT STOOL

CIRCA 1830

The padded seat on tapering turned and spiral fluted legs with ball feet

39cm high, 43cm square

Together with a George IV Indian rosewood and parcel-gilt fire screen, with a panel of distressed painted silk and scrolled splayed legs

111cm high, 68cm wide, 43cm high

And a set of simulated rosewood, parcel gilt and caned bed steps

64cm high, 41cm wide, 60cm deep

Literature:
The stool, Illustrated 'Powderham Castle', *Country Life*, April 4th 1908, Vol. XXIII, p. 490, in the Music Room.

£250-350


105

105 Y

A GEORGE IV MAHOGANY AND CROSS-BANDED TILT TOP BREAKFAST TABLE

CIRCA 1825

61.5cm high, the top 102 x 142cm

Literature:
Illustrated 'Powderham Castle III', Mark Girouard, *Country Life*, July 18th 1963, Vol. CXXXIV, p. 140 in the Music Room.

£300-500

For an image of lots 103, 104 and 105 in situ, please see page 76





106



106

A PAIR OF CARVED GILTWOOD BERGERES
MODERN, AFTER THE DESIGN BY MARSH & TATHAM, CIRCA 1797, FOR THE POWDERHAM CASTLE DOLPHIN SUITE
Each with a scrolled and leaf-carved padded back, part-padded arms supported by dolphins and a loose cushion, above reeded and ribbon-wrapped rails on tapering turned, leaf-carved and reeded legs with brass lotus-capped castors
94cm high, 76cm wide, 76cm deep

Provenance:
Supplied to Hugh Courtenay, 18th Earl of Devon, and thence by descent

Literature:
John Hardy, `The Powderham Dolphin Chairs', Furniture History, vol. 29, 1993, pp.140 - 143.

Illustrated 'Powderham Castle III', Mark Girouard, *Country Life*, July 18th 1963, Vol. CXXXIV, p. 140 in the Music Room.

The Powderham `Dolphin' seat furniture was commissioned in the late 1790s by William 3rd Viscount Courtenay, later 9th Earl of Devon (1768-1835), who shared his close friend William Beckford Junior's antiquarian, musical and theatrical interests and celebrated his coming-of-age in 1791 with a magnificent masquerade ball. Between 1794-96 he employed Beckford's architect James Wyatt (d.1813) to create a grand neo-classical Music Room at Powderham Castle, intended to serve also as a ballroom and theatre.

The suite was likely included in the fee of £3000 for upholsterer's work etc carried out between 1797-99 by Messrs. Elward, Marsh and Tatham of Mount Street, upholders to George, Prince of Wales, later George IV (M.Girouard, `Powderham Castle - III', *Country Life*, 18 July 1963, p.142). A further sum of a similar amount was due to Messrs. March and Tatham in 1803, though this may have duplicated some, or much of the earlier bill, and payment was deferred until 1806 reflecting at the time Courtenay's financial difficulties arising from his extravagance.

The whole suite including four bergeres, four sofas and eighteen side chairs is recorded in the Music Room at Powderham in an 1803 `Inventory of the furniture... *belongg. to the Right. Honle Lord Viscount Courtenay at Powderham Castle and Exwell Farm in the County of Devon'.*

The form of the bergeres demonstrate the influence of fashionable French seat furniture of the 1770s and 1780s such as the fauteuils a la Turque supplied by Georges Jacob to the Comte d'Artois for le Cabinet turc at the Palais du Temple (P. Verlet, *Les Meubles Francais du XVIIIe Siecle,* Paris, 1986, fig. 142). Lord Courtenay would have been highly aware of contemporary Parisian style having spent time in Paris with Beckford who rented the Hotel d'Orsay on rue de Varenne in 1788 and visited Paris frequently both during and after the Revolution. The arm supports are modelled as dolphins, a reference to the story told by Herodotus of the Grecian poet Arion who, returning from Italy to Corinth, was robbed and thrown overboard by the ship's crew but sang to attract and charm a dolphin who carried him safely to shore. Dolphins also act as supporters for the Courtenay coat of arms and prominently feature in the architecture.

A pair of bergeres from the Powderham suite was sold Christie's, London, 5 December 1991, lot 222 (£242,000 including premium) and a pair of sofas, lot 223 (£132,000 including premium).

For an image of the present lot in situ, please see page 76

£2,000-4,000



107
A REGENCY MAHOGANY MUSIC STAND
EARLY 19TH CENTURY
Of adjustable height with a pair of brass articulated candle sconces on a reeded and turned column and tripod base
44cm wide excluding candle sconces

Literature:
Illustrated 'Powderham Castle', *Country Life*, April 4th 1908, Vol. XXIII, p. 490, in the Music Room.

£300-500



107

108 Y
A WILLIAM IV GONCALO ALVES WINDOW SEAT
CIRCA 1835
Upholstered in mauve damask, with scrolled padded arms, deep-buttoned squab cushion and tapering turned and lapetted legs with brass caps and castors
78cm high, 144cm wide, 45cm deep

£1,500-2,500



108



109
CHRISTIAN FRIEDRICH ZINCKE (GERMAN 1683-1767)
PORTRAIT OF A LADY, POSSIBLY OF THE FINCH FAMILY; AND ANOTHER, POSSIBLY HER SISTER, BOTH WEARING WHITE DRESSES WITH BLUE SASH, THEIR POWDERED HAIR WORN UP
Enamel, oval
Each 5 x 4cm (1¾ x 1½ in.)
In gilt metal frames (2)

£1,200-1,800


109


110

110
A VICTORIAN CARVED GILTWOOD FIRESCREEN
MID 19TH CENTURY
With a needlework panel depicting a vase of flowers in a foliate surround and splayed legs
107cm high, 64cm wide

Literature:
Illustrated 'Powderham Castle I', Mark Girouard, *Country Life*, July 4th 1963, Vol. CXXXIV, p. 20 in the Old Library.

For an image of the present lot in situ, please see page 100

£200-300

111
A REGENCY GILTWOOD MUSIC STOOL
CIRCA 1800, POSSIBLY BY GILLOWS
The circular needlework and embroidered seat above Greek key painted and stop-fluted rails on guilloche and fluted sabre legs, stamped `FS' and numbered `3837'46cm high, 45cm diameter

Together with another with panelled sabre legs, stamped `FS' and numbered `3838'
47cm high, 37cm diameter

Provenance:
Probably supplied to William 'Kitty' Courtenay, 3rd Viscount Courtenay, later 9th Earl of Devon (1768-1835), and thence by descent

Literature:
Illustrated 'Powderham Castle I', Mark Girouard, *Country Life*, July 4th 1963, Vol. CXXXIV, p. 20 in the Gold Drawing Room

For an image of the present lot in situ, please see page 100

£1,000-1,500


111



112
A CHINESE BRONZE TWO-HANDLED VASE,
QING DYNASTY, 19TH CENTURY
With naturalistic otters cover, stylised elephant head, pierced handles and sparsely decorated with cloud sprays and birds, on pierced spreading domed base, (finial lacking)
65cm high

Provenance:
Possibly brought to Powderham by Colonel The Hon. Reginald Bertie (1856-1950) whilst stationed in China during the Boxer Rebellion

Colonel The Hon. Reginald Bertie, C.B., was the sixth son of Montagu Bertie , 6th Earl of Abingdon, and his wife Elizabeth. He married Lady Amy Courtenay, sister of the 16th Earl of Devon. Col. Bertie served with the Welsh Fusiliers in the occupation of Crete in 1897 and took part in the Boxer Rebellion in 1900-1901. He commanded the Fusiliers Regiment in Hong Kong for several years.

£800-1,200



112

113 Y
A BRAZILIAN ROSEWOOD, GILT COMPOSITION AND SIMULATED ROSEWOOD SIDE TABLE
PROBABLY EARLY 20TH CENTURY INCORPORATING ASSOCIATED ELEMENTS, OF REGENCY STYLE
With a white marble top supported by bulbous foliate columns, the back with a panel of Chinese style painted silk, on a plinth
90cm high, 110cm wide, 51cm deep

£1,000-1,500



113


114

114 Y

A LATE GEORGE III BRASS MOUNTED SATINWOOD BALLOON-SHAPED MANTEL CLOCK

CIRCA 1810/1820, BY THOMAS WEEKS, LONDON

The circular twin fusee bell striking movement with centre-seconds and foliate scroll engraved backplate, the circular white enamel Roman numeral dial inscribed *WEEKS, COVENTRY STREET, LONDON* with pierced gilt hands, the case with brass urn finial and drum movement housing fitted with glazed snap-on cover to rear, supported on rectangular block over cavetto moulded waist and generous swept base with ebony strung step mouldings, the rear with shaped gilt brass blanking plate incorporating pendulum holdfast access flap, on turned brass feet, 37cm (14.5ins) high.

Provenance:
Probably supplied to William 'Kitty' Courtenay, 3rd Viscount Courtenay, later 9th Earl of Devon (1768-1835), and thence by descent

£2,500-4,000

115

A PAIR OF MEISSEN CHOCOLATE CUPS, COVERS AND SAUCERS

CIRCA 1800

Decorated with putti within blue and gilt band borders, Marcolini and Punkt blue crossed swords marks

£600-800


115


116

116

A VICTORIAN GILTWOOD AND FLORAL NEEDLEWORK UPHOLSTERED PRIE-DIEU

MID 19TH CENTURY

Of typical form on turned and foliate carved legs with brass caps and castors

110cm high, 59cm wide, 54cm deep

Literature:
Photographed in the State Bedroom for *Country Life* in 1963

£200-400

117

A VICTORIAN 15-INCH TERRESTRIAL TABLE GLOBE

DATED 1842, BY G & J CARY, LONDON

Applied with 12 hand-coloured engraved gores incorporated makers label *CARY'S TERRESTRIAL GLOBE..., Published by G & J. Cary, St, James's St. Jan'y 4th 1842* to North Pacific

On a later and associated stained pine stand, turned legs and x-stretcher

51cm high overall, 52cm diameter

Provenance:
Probably supplied to William Courtenay, 10th Earl of Devon, and thence by descent

£1,500-2,000


117


118

118

A GEORGE IV MAHOGANY PEMBROKE BREAKFAST TABLE

CIRCA 1830

80cm high, 103.5cm wide (open), 91cm deep

£100-300

119

A MAHOGANY SOFA

20TH CENTURY, OF HOWARD STYLE

With two loose cushions and square tapering legs with brass castors

92cm high, 155cm wide, 82cm deep

Together with a matching easy chair

92cm high, 77cm wide, 80cm deep

Literature:
Illustrated 'Powderham Castle II', Mark Girouard, *Country Life*, July 11th 1963, Vol. CXXXIV, p.83, in the White Drawing Room

£500-800


119





120



120 (detail)

120

A GEORGE III CAST BRONZE 'TWO-POUNDER' CANNON
T ENGLISH & CO, LONDON, DATED 1775
The multi-stage ring-moulded barrel with swamped muzzle opposing ringed knob cascabel, the upper surface cast with Courtenay cypher to breech and makers inscription *T. ENGLISH & Co., LONDON FECIT 1775* to the end ring behind the scallop shell cast touch hole, with dolphin cast handles ringed ball cascabel and below-centre trunnions
the carriage later
Barrel 127cm long
Carriage 52.5cm high

Provenance:
Almost certainly cast as part of a group of twelve for the second Viscount William Courtenay for his private yacht *Dolphin*; later removed to Powderham Castle, Devon

Literature:
Kennard, A.R. *Gunfounding & Gunfounders...*, Arms & Armour Press, London & New York 1986, page 72.

The present cannon belongs to a group of twelve cast by T. English & Co. to a commission by second Viscount William Courtenay most probably for his private Yacht *Dolphin* in 1775. The barrel is similar in design to a British light 3-pounder field gun of the period but with a 2.7 inch bore equating to 2-pounder calibre. The casting of these cannon was executed in the traditional early manner on cores, rather than being bored-out from solid as was the practice for military ordnance at that time. Consequently, the guns have four steel chaplets in the breech, three in the base ring and one through the cascabel. The breech is relief decorated with a letter C surmounted by Viscount's coronet and the base ring is cast for the founder along with the date 1775. The cast dolphin handles are a feature characteristic of earlier guns which may have specified as much for their decorative appeal as their practical usage.

It is most likely that the twelve cannon from the *Dolphin* were later removed to Powderham Castle on decommissioning of the vessel, where the present example, along with two others, have remained ever since.

Another two guns from this group, were sold by James D. Julia Auctions, Fairfield ME, (U.S.A.), in their sale of *Firearms* autumn 2014 (lot 1409) for $34,500. It is believed that these two examples came to New York in the early 19th century with the third Viscount 'Kitty' Courtenay, who was forced to live abroad due to scandal.

Thomas English & Co. are recorded in *Kent's London Directory* as brass and iron founders working from Stoney Street, Southwark, London in 1776. They were formerly listed as English and Bradley working from the same address in 1772-74; and then English, Lane & Co. in 1775. Latterly the business was listed as English & Roper, gun and shot founders, working from Cuckold's Point, Stoney Street, Southwark in 1777.

£5,000-8,000



The Courtenay private yacht, *Dolphin*







121

121
CHARLES RAPHAËL PEYRE (1872-1949) A LARGE WHITE MARBLE FIGURAL GROUP 'BATAILLE DE FLEURS'
EARLY 20TH CENTURY
'Battle of the Flowers' with three putti playfully battling over flowers, signed *C R B Peyre*, set on a variegated pink marble oval base
marble 53cm high, 63cm high overall, base approximately 45cm wide

Literature:
Illustrated 'Powderham Castle II', Mark Girouard, *Country Life*, July 11th 1963, Vol. CXXXIV, p. 81 in the Great Staircase.

£1,500-2,500

122

A GEORGE III MAHOGANY AND PAINTED HALL CHAIR

CIRCA 1790, ATTRIBUTED TO GILLOWS OF LANCASTER

The pierced back with an oval with radiating lotus-carved spokes, headed by a painted coronet and centred by a painted pearled roundel with initial `C', above a dished panelled seat and turned legs joined by turned X-stretchers

94cm high, 46cm wide, 46cm deep

Provenance:

Probably commissioned by William 'Kitty' Courtenay, 9th Earl of Devon, when 3rd Viscount Courtenay, and thence by descent

Literature:

Inventory 1803, recorded as a set of twelve in the Great Hall

Inventory 1880, six are recorded in the Staircase Hall.

Illustrated 'Powderham Castle', *Country Life*, April 4th 1908, Vol. XXIII, p. 487, in the Staircase Hall.

Illustrated 'Powderham Castle I', Mark Girouard, *Country Life*, July 4th 1963, Vol. XXXIV, p. 21 in the Marble Hall.

An almost identical drawing of a hall chair was included in Gillows Estimate Sketch Book for 1990 (see Lindsay Boynton, *Gillow Furniture Designs 1760-1800*, 1995, pl. 255).

Given the architectural context of the present chairs, it is interesting to note that Robert Gillow II (1745-1795), who ran the London branch of Gillows, was a close friend of James Wyatt's architect brother Samuel. Their close association with each other led to commissions furnishing many notable English country houses and indeed a number of chair designs associated with James Wyatt appear in the Gillows pattern books (L. Boynton, op. cit. pp.19-20 for a discussion of the Wyatt-Gillow alliance)

£800-1,200









123



123

A POLYCHROME DECORATED CARVED WOOD PANEL WITH THE DOLPHIN CREST OF THE EARL OF DEVON

MID/EARLY 19TH CENTURY

Painted in greens, white and red against a white background, the dolphin attached to reverse oak block

46.5cm wide, 22cm high, 17cm deep

Together with a polychrome carved wood Earl's coronet plaque, 39cm wide, 30cm high

£400-600



124

124

AFTER EDWARD BOWRING STEPHENS- A PLASTER BUST OF THE 10TH EARL OF DEVON

LATE 19TH CENTURY

Inscribed to reverse E B STEPHENS SC LONDON 1843

Approximately 76cm high

£300-500



125

125

A VICTORIAN GILT-METAL MOUNTED WALNUT AND MARQUETRY SIDE CABINET

CIRCA 1870

Of breakfront outline and inlaid with flowers and foliage, with three glazed doors enclosing velvet-lined shelves, the uprights headed by herms, on a plinth base

112cm high, 183cm wide, 37cm deep

£800-1,200





126

126

A REGENCY MAHOGANY DROP-LEAF WRITING-TABLE
EARLY 19TH CENTURY
The leather-lined drop-leaf top above a cedar-lined frieze drawer on fluted standard end supports with sabre legs and brass-capped castors
71cm high, 107cm wide, 54cm deep

Literature:
Photographed in the State Bedroom for *Country Life* in 1963

£300-500

127

A PAIR OF CANTONESE ENAMELLED PORCELAIN TWO-HANDLED VASES
LATE 19TH CENTURY
With later wood inserts for electrical fittings, 36cm high

Provenance:
Possibly brought to Powderham by Colonel The Hon. Reginald Bertie (1856-1950) whilst stationed in China during the Boxer Rebellion, and thence by descent

£300-500



127

128

A VICTORIAN WALNUT SPECIMEN CABINET
CIRCA 1870
With arrangement of two banks of glass-topped drawers, above a pair of moulded cupboard doors enclosing slides
151.5cm high, 83cm wide, 52cm deep

£500-800



128

129

A VICTORIAN EBONISED AND GILT COMPOSITION OVERMANTEL MIRROR
CIRCA 1870
Surmounted by a wreathed cabochon and with scrolling acanthus to the lower corners
205cm high, 150cm wide

£500-800



129



© Country Life



130

130
A PAIR OF LIMOGES ENAMEL CANDLESTICKS
FRENCH, LATE 19TH CENTURY
In the 16th century manner with square shafts and bases, decorated with fleurs-de-lys and scrolling foliage, on a black ground with gilt enrichments, paper Paris retailer's labels for Escalier de Cristal No 1 Rue Auber, Opera"
candlesticks 22.5cm high

Literature:
Illustrated 'Powderham Castle III', Mark Girouard, *Country Life*, July 18th 1963, Vol. CXXXIV, p. 140 in the Music Room

For an image of the present lot in situ, please see page 76

£300-500

131
A VICTORIAN NEEDLEWORK AND BEADWORK NURSING CHAIR
CIRCA 1860
On turned legs with brass caps and castors, upholstery distressed, one front leg broken
82cm high, 56cm wide, 50cm deep

Literature:
Illustrated 'Powderham Castle I', Mark Girouard, *Country Life*, July 4th 1963, Vol. CXXXIV, p. 20 in the Gold Drawing Room

For an image of the present lot in situ, please see page 100

£80-120



131



132

132
A GEORGE III SATINWOOD, AMARANTH AND MARQUETRY CYLINDER BUREAU
CIRCA 1790 IN THE MANNER GEORGE SIMSON
The upper section with a white marble top with ormolu gallery and a pair of blue silk-lined doors, the cylinder front revealing a fitted interior with six mahogany-lined drawers and a sliding and ratchetted writing surface, above a drawer and silk-lined tambour fronted compartment below, on square tapering legs with brass caps and castors, restorations, the drawer lock and knobs replaced
137cm high, 72cm wide, 48cm deep

Literature:
Illustrated 'Powderham Castle I', Mark Girouard, *Country Life*, July 4th 1963, Vol. CXXXIV, p. 20 in the Gold Drawing Room

For an image of the present lot in situ, please see page 100

£500-800

133
A LARGE PAIR OF ITALIAN ALABASTER TORCHERES
LATE 19TH CENTURY
Later fitted for electricity
bases 147cm high, 204cm high including current shades

Literature:
Illustrated 'Powderham Castle I', Mark Girouard, *Country Life*, July 4th 1963, Vol. CXXXIV, p. 20 in the Gold Drawing Room.

£2,000-3,000

134
A PAIR OF VICTORIAN GILT-METAL-MOUNTED KINGWOOD AND PARQUETRY FOUR-TIER ETAGERES
CIRCA 1880
Each with a white marble upper tier with turned and square section supports on turned legs and brass toupie feet, losses to parquetry, one marble cracked
78cm high, 36cm wide, 22cm deep

Literature:
Illustrated 'Powderham Castle I', Mark Girouard, *Country Life*, July 4th 1963, Vol. CXXXIV, p. 20 in the Gold Drawing Room.

£600-1,000



133



134

135
A REGENCY AND EBONISED PARCEL GILT DAY BED
CIRCA 1810, IN THE MANNER OF GEORGE SMITH
Of U-shaped form with outscrolling arms
98cm high, 213.5cm wide, 71.5cm deep

Provenance:
Possibly supplied to William, 3rd Viscount Courtenay, later 9th Earl of Devon (1768-1835) and thence by descent.

Literature:
Illustrated 'Powderham Castle I', Mark Girouard, *Country Life*, July 4th 1963, Vol. CXXXIV, p. 20 in the Gold Drawing Room.

£400-600



135

For an image of lots 133, 134 and 135 in situ, please see page 100



136
A PAIR OF REGENCY GILTWOOD AND EBONISED CONVEX WALL MIRRORS
CIRCA 1810
Each with an eagle surmount, modelled opposing, above the circular frame and stiff-leaf terminal
84cm high, 48cm wide

Provenance:
Probably supplied to William 'Kitty' Courtenay, 3rd Viscount Courtenay, later 9th Earl of Devon (1768-1835), and thence by descent

Literature:
Illustrated 'Powderham Castle I', Mark Girouard, *Country Life*, July 4th 1963, Vol. CXXXIV, p. 20 in the Gold Drawing Room

For an image of the present lot in situ, please see page 100

£1,500-2,500



136

137
A THREE PIECE CORNISH SERPENTINE GARNITURE
MID 19TH CENTURY
Comprising a pair of tall candlesticks and a gadroon bulbous vase
candlesticks 30.5cm high, bases 13.5cm, vase 38.5cm high base 9.5cm square

£400-600



137

138
A GEORGE III MAHOGANY TRIPOD OCCASIONAL TABLE
CIRCA 1780
The single plank top above hinged action, turned pillar with wrythen vase and tripod base
71cm high, 85cm diameter

Literature:
Illustrated 'Powderham Castle II', Mark Girouard, *Country Life*, July 11th 1963, Vol. CXXXIV, p.83, in the White Drawing Room

£300-500



138



139

A PAIR OF VERY LARGE `PALLADIAN' MAHOGANY AND PARCEL-GILT CABINETS

INCORPORATING 18TH CENTURY ELEMENTS OF A FITTED CABINET POSSIBLY DESIGNED BY OTHO CHANNON

Each with a triangular pediment above a pair of panelled doors enclosing two banks of shelves, flanked by pilasters with ionic capitals, with two further doors below and a shaped plinth base
360cm high, 190cm wide, 60cm deep

Provenance:
The 18th century cabinet commissioned by Sir William Courtenay, 3rd Bt., later 1st Viscount Courtenay (d.1762) and thence by descent. Subsequently adapted.

Literature:
Inventory 1914, presented in the State Bedroom.

The cabinets, of strongly architectural form, complement many of the internal features at Powderham, notably chimney pieces and door cases that are attributed to Otho Channon (d.1756), the triangular pediment corresponds to several designs for bookcases published by Batty Langley in his *City and Country Builder's and Workman's Treasury of Designs* (1740).

Among the most significant furniture at Powderham was the pair of magnificent engraved and inlaid brass and parcel-gilt padouk bookcases supplied for the library by John Channon of Exeter and London, these are signed in cartouches and dated 1740 and there are payments recorded in the Powderham papers on 29 April 1741 - `Cash to John Channon on acct - £50'. There are also modest payments in this period (the earliest in 1743) and until 1751 to Otho Channon and it is believed that the latter may have been responsible for carving the chimneypiece in the library. It's possible that Otho Channon also supplied the original cabinet, perhaps a fitting within the original library, decorated in the period 1739 - 46, on the first floor, and which was subsequently removed and remodelled (with additional elements) to form the cabinets offered here.

John and Otho Channon were likely half-brothers, both sons of Otho Channon Snr, of Exeter. Otho was the older brother, born in 1698, John was born in 1711 and was apprenticed in 1726 to his older brother who at the time was described as 'of Exeter joiner'. In 1737 John was establishing his cabinet-making business on St Martin's Lane in London, possibly trading under the sign of `The Golden Fleece'. There are further references to John Channon in newspaper advertisements in 1742. Evidently John was commissioned to supply the pair of elaborate bookcases for Powderham despite being in London and this was presumably either because he was already known to Sir William as a fellow Devonian, or because his older brother, who never established a business beyond Exeter, was already working at Powderham.
If Otho Channon was responsible for the library chimneypiece, it seems likely that he also supplied other carved woodwork such as overdoors, chimneypieces and indeed the (likely) fitted cabinet that shares some design features with the carved architecture and which was the precursor to the present cabinets.

£5,000-10,000





140
A GOLD PAINTED METAL FRAMED HALL LANTERN
20TH CENTURY
Of hexagonal form, inset with red and mottled glass panels
42cm high, 47cm wide

£200-400



140



141

141
A PAIR OF PAINTED TINWARE TEA CANISTERS AND COVERS
20TH CENTURY
Of square section, each side decorated with panels of figures
30cm high, 17cm wide, 17cm deep

£80-120

142 Y
A REGENCY MAHOGANY AND EBONY THREE-PANEL FIRE SCREEN
EARLY 19TH CENTURY
The panels lined with later red and gilt `China' paper, on sabre legs with brass caps and castors
109cm high, 52cm wide

Together with another similar lined with crimson cotton damask, 104cm high, 54cm wide

£400-600



142


143

143
A CHINESE PORCELAIN CLOBBERED BLUE AND WHITE PORCELAIN BOTTLE VASE
19TH CENTURY
Decorated with scrolling leaves and clobbered with an iron-red ground, 30cm high

Provenance:
Possibly brought to Powderham by Colonel The Hon. Reginald Bertie (1856-1950) whilst stationed in China during the Boxer Rebellion, and thence by descent

£100-200


144

144
A PAIR OF ARITA BLUE AND WHITE PLATES IN KRAAK STYLE
CIRCA 1700
27cm diameter

Provenance:
Possibly brought to Powderham by Colonel The Hon. Reginald Bertie (1856-1950) whilst stationed in China during the Boxer Rebellion, and thence by descent

£100-200


145

145
A GILT COPPER REPOUSSE TIBETAN STUPA TOP MODELLED AS A PHOENIX
19TH CENTURY
43cm high

Provenance:
Possibly brought to Powderham by Colonel The Hon. Reginald Bertie (1856-1950) whilst stationed in China during the Boxer Rebellion

Colonel The Hon. Reginald Bertie, C.B., was the sixth son of Montagu Bertie , 6th Earl of Abingdon, and his wife Elizabeth. He married Lady Amy Courtenay. Col. Bertie served with the Welsh Fusiliers in the occupation of Crete in 1897 and took part in the Boxer Rebellion in 1900-1901. He commanded the Fusiliers Regiment in Hong Kong for several years.

£600-800

146
A PAIR OF EXTREMELY RARE CHINESE IMPERIAL POLYCHROME *QIANGJIN* AND *CLOISONNE* SEDAN CHAIR POLES
KANGXI (1662-1722)
245cm long, 5cm diameter at end terminals, 7cm deep at connecting terminals, extended 490cm

Provenance:
Almost certainly the Qing Court Collection
Until brought to Powderham by Colonel The Hon. Reginald Bertie (1856-1950) during the Boxer Rebellion, and thence by descent

The current pair delicately combines the two lacquering techniques *qiangjin* (incised lines filled with gold) and *caiqi* (coloured lacquer). The *qiangjin* technique was developed as early as the Warring Sates period, widely adopted on lacquer wares from the Song dynasty, and was used on Imperial lacquer wares with dragon motifs during the Ming dynasty. The *caiqi* technique has an even longer history, and could be traced back to as early as the Shang and Zhou dynasties. While the earliest time when these two techniques were first used together on lacquer wares was unknown, by the Jiajing period in the Ming dynasty, a large number of lacquer works were made utilising both the *qiangjin* and *caiqi* techniques.

The sedan poles, decorated with five-clawed dragons and cloud designs, almost certainly belonged to the Qing Court Collection and may have been used by Emperor Kangxi himself. The earliest known *qiangjin* and *caiqi* lacquer furniture and vessels from the Qing dynasty date to the Kangxi period. The Palace Museum has several Kangxi-marked *qiangjin* and *caiqi* works, including a dish with dragon motifs (accession number 00150248). It is clear that they served as important furniture and display objects in the palaces during the Kangxi reign.

Colonel The Hon. Reginald Bertie, C.B., was the sixth son of Montagu Bertie, 6th Earl of Abingdon, and his wife Elizabeth. He married Lady Amy Courtenay. Col. Bertie served with the Welsh Fusiliers in the occupation of Crete in 1897 and took part in the Boxer Rebellion in 1900-1901. He commanded the Fusiliers Regiment in Hong Kong for several years.

£8,000-12,000


146





147
A CHINESE BLUE GROUND GINGER JAR
QIANLONG MARK AND PERIOD (18TH CENTURY)
23cm high

Provenance:
Possibly brought to Powderham by Colonel The Hon. Reginald Bertie (1856-1950) whilst stationed in China during the Boxer Rebellion, and thence by descent

£200-300


147


148

148
A CHINESE BLUE AND WHITE GINGER JAR AND COVER
19TH CENTURY
Decorated with pagodas in a landscape
24cm high

Provenance:
Possibly brought to Powderham by Colonel The Hon. Reginald Bertie (1856-1950) whilst stationed in China during the Boxer Rebellion, and thence by descent

£100-150

149
A CHINESE 'SANG-DE-BOEUF' GLOBULAR JAR
19TH CENTURY
The base inscribed with a six-character apocryphal qianlong mark, on pierced bronze base with bronzed flared rim, the mounts stamped *E. ENOT PARIS*
23.5cm high

£200-300


149



150

150

A CHINESE LACQUERED DAOIST 'TWIN DRAGONS' DRUM
19TH CENTURY
55cm diameter

Provenance:
By repute brought to Powderham by Colonel The Hon. Reginald Bertie (1856-1950) during the Boxer Rebellion, and thence by descent

Colonel The Hon. Reginald Bertie, C.B., was the sixth son of Montagu Bertie , 6th Earl of Abingdon, and his wife Elizabeth. He married Lady Amy Courtenay. Col. Bertie served with the Welsh Fusiliers in the occupation of Crete in 1897 and took part in the Boxer Rebellion in 1900-1901. He commanded the Fusiliers Regiment in Hong Kong for several years.

£600-800

151

A CHINESE PORCELAIN BLUE AND WHITE BALUSTER JAR AND COVER
19TH CENTURY
Decorated with dragons
approximately 42cm high

Provenance:
Possibly brought to Powderham by Colonel The Hon. Reginald Bertie (1856-1950) whilst stationed in China during the Boxer Rebellion, and thence by descent

£200-300



151



152

152

A CHINESE HARDWOOD AND MOTHER OF PEARL INLAID FOUR FOLD SCREEN
LATE 19TH CENTURY
Each panel with a fabric inset with needlework exterior scenes
each panel 187cm high, 57cm wide

Provenance:
Possibly brought to Powderham by Colonel The Hon. Reginald Bertie (1856-1950) whilst stationed in China during the Boxer Rebellion, and thence by descent

£400-600



Lot 152 in the State Dining Room, circa 1900



153
CONTINENTAL SCHOOL (20TH CENTURY)
STUDY OF A SAINT
Oil on panelled wood
126 x 65.5cm (49½ x 25¾ in.)

£200-300

154
A STAINED BENTWOOD ROCKING ARMCHAIR
FIRST HALF 20TH CENTURY, AFTER THE DESIGN BY THONET
With padded back and seat above rocker base
109cm high

£300-500



154



153

155
A LARGE CARVED MARBLE PANEL
20TH CENTURY
Possibly a splash plate for a bathroom with a vacant central field, surrounded by an abundance of flowers, fruits and shells
Approximately 49cm wide, 56cm high, 5cm deep

£100-200



155

156
AN ANTIQUARIAN ASH AND ELM 'TURNER'S' CHAIR
MID 19TH CENTURY
Of typical form, with angled arms and a solid seat, repairs and replacement to the feet, one stretcher replaced
120cm high, 64cm wide, 56cm deep

£1,000-1,500



156


157

157
AN OLIVE-TINT ONION-SHAPE SEALED WINE BOTTLE BEARING THE CREST OF THE 1ST VISCOUNT COURTENAY
CIRCA 1700
17.5cm high

Together with a cylindrical wine bottle sealed with a hand proper and initials *H.C.*, possibly for Henry Courtenay, 13th Earl of Devon (?), circa 1800, 27cm high

Literature:
Illustrated 'Powderham Castle', *Country Life*, April 4th 1908, Vol. XXIII, p. 490, in the Marble Hall.

£400-600

158
A WHITE PAINTED LONGCASE CLOCK
INCORPORATING 18TH CENTURY AND LATER ELEMENTS
The 12inch circular dial signed John Stokes, St. Ives, No, 362 and with subsidiary date aperture, with bell striking movement, now in a richly decorated, white painted, and parcel gilt case
216cm high overall

£300-500


158


159

159
A RED GROUND CARPET IN PERSIAN STYLE
POSSIBLY INDIAN
Approximately 375cm x 285cm

£1,000-1,500

160
AN IRON FOOTHOLD 'POACHER' MAN-TRAP
19TH CENTURY
With pressure loaded teeth and an attached chain
trap 47cm long, 22cm wide, 13cm high
chain extended 96cm long

£100-200


160

161
A GERMAN IRON 'ARMADA' STRONG BOX OR CHEST
17TH CENTURY
Riveted rectangular form with front hasps, side carrying handles, interior with pierce work lock mechanism cover, unlocked with no key
56cm wide, 34.5cm high, 33cm deep

£800-1,200


161

162
AN OAK CAROLEAN STYLE ARMCHAIR
PROBABLY 19TH CENTURY INCORPORATING SOME EARLIER ELEMENTS
The top rail with a sunburst cresting above an arched panel carved with rosettes and strapwork with a panelled seat and turned legs, repairs
119cm high, 67cm wide, 50cm deep

Provenance:
Probably acquired by William Courtenay, 10th Earl of Devon (1777-1859) for his antiquarian alterations to the Dining Hall and thence by descent

£150-250


162





163

163

AFTER WILLIAM SALTER

THE WATERLOO BANQUET AT APSLEY HOUSE, 18 JUNE 1836

Engraving, published 1846

70 x 117cm (27½ x 46 in.)

Together with another print After Charles Samson,*THE QUEEN RECEIVING THE HOLY SACRAMENT AT HER CORONATION IN WESTMINSTER ABBEY JUNE 28TH 1936,*, Engraved by Samuel Cousins, published 1853, 73 x 122cm (2)

£200-300

164

QUANTITY OF MISCELLANEOUS 18TH, 19TH AND 20TH CENTURY PRINTS

COMPRISING: A 19th century print of a gentleman; A portrait of a gentleman, After Eden Upton Eddis; A print of a gentleman with his horse and hounds, After Sir Francis Grant; a reproduction lithograph of Horse and Hounds signed by Alfred Haigh; two mezzotints of The Flying Dutchman and Voltiguer, After John Frederick Herring; Madonna and Child, After Raphael; A portrait of a gentleman in Investiture Robes, After Eden Upton Eddis; A portrait of John Earl of Rothes, After Sir Joshua Reynolds; and a print of Mr and Mrs Beaufort hunting, After Frederick Grant, Various Sizes, the largest plate approx: 82 x 66cm, (10)

£300-500



164

165

ENGLISH SCHOOL (CIRCA 1800)

GROUP PORTRAIT OF THE TAYLOR FAMILY

Oil on canvas

101 x 128cm (39¾ x 50¼ in.)

Unframed

£500-800



165



166

166
A WILLIAM IV BEECH EASY ARMCHAIR
CIRCA 1830, BY MILES & EDWARDS
With a high padded back, bowed seat with a loose cushion and turned tapering legs with brass caps and castors, stamped `MILES & EDWARDS 134 OXFORD ST LONDON 30153', the upholstery original
102cm high, 68cm wide, 72cm deep

£300-400

167
A VICTORIAN MAHOGANY AND CANED LIBRARY BERGERE
MID 19TH CENTURY
With a rectangular back and part-padded arms on turned tapering legs with brass caps and castors, the arms with sockets for an articulated book rest, now missing
108cm high, 64cm wide, 74cm deep

£400-600



167



168

168
A VICTORIAN MAHOGANY CHEST OF DRAWERS
MID 19TH CENTURY
102cm high, 84cm wide, 55cm deep

£100-200

169
A VICTORIAN OAK TWIN PEDESTAL ESTATE DESK
CIRCA 1880
With rectangular top above twin pedestals, each with four graduated drawers
77cm high, 181.5cm wide, 79cm deep

£200-300



169



170

WILLIAM MARSHALL CRAIG (BRITISH CIRCA 1765-1834)
THE SHEPHERD OF LONG-LE-DALE
Watercolour
77 x 69cm (30¼ x 27 in.)
In artist's mount

Provenance:
Probably commissioned by William 'Kitty' Courtenay, 3rd Viscount Courtenay, later 9th Earl of Devon, and thence by descent

Exhibited:
Exhibited at the Royal Academy, 1794, No. 365

William Marshall Craig (died 1827) was an English painter who exhibited at times at the Royal Academy, from 1788 until 1827. Craig is first recorded living in Manchester, but settled in London in about 1791. He was painter in water-colours to the Queen, and miniature painter to the Duke and Duchess of York. He was the drawing master of the William 'Kitty' Courtenay, 3rd Viscount Courtenay, later 9th Earl of Devon.

£300-500



170



171

171

AN EARLY VICTORIAN MAHOGANY UPHOLSTERED ARMCHAIR
CIRCA 1840
The deep buttoned back above a bowed seat with loose cushion on tapering ring-turned legs and brass capped castors
96 cm high, 76cm wide, 76cm deep

£300-500

172 Y

A POLAR BEAR (URSUS MARITIMUS) SKIN RUG AND PRESERVED HEAD
LATE 19TH CENTURY
With naturalistically modelled head and mouth parts, approximately 230cm long

Literature:
Illustrated 'Powderham Castle', *Country Life*, July 27th 2017, in the State Bedroom

£300-500



172



173

173

T. SAMSON (BRITISH 19TH CENTURY)

PORTRAIT OF A LADY WEARING A BONNET

Pencil and red chalk, heightened with white, half length

Monogrammed 'TS' (lower left)

22 x 18cm (8½ x 7 in.)

Together with a small quantity of 19th century watercolours and drawings comprising: A view of Rouen, signed 'P... de la Lycette' (lower left); A charcoal portrait of a Gentleman; and a small watercolour portrait of a gentleman seated, various sizes, largest 52 x 63cm (4)

£500-800

174

T. SAMSON (BRITISH 19TH CENTURY)

THE REV. & HON. CHARLES. L. COURTENAY (1806-1894)

Pencil on paper, half length

Signed (lower left)

45.5 x 35cm (17¾ x 13¾ in.)

Together with a length pencil sketch of Edward Baldwin, 12th Earl of Devon (1836-1891), indistinctly signed (lower left), 28.5 x 23cm (2)

£100-150



174



175

175

AN EDWARDIAN MAHOGANY UPHOLSTERED ARMCHAIR

EARLY 20TH CENTURY

With a shaped back and downcurved arms on square tapering legs with castors, the upholstery distressed, one back leg split

89cm high, 67cm wide, 74cm deep

£100-150



176

176

A PAIR OF GEORGE III PALE GREY AND BROWN-PAINTED SIDE CHAIRS

CIRCA 1800

With trellis-painted bar toprails and guilloche uprights caned seats and tapering ring-turned legs joined by turned X-stretchers, one inscribed in pencil `The Castle Powderham', decoration distressed

86cm high, 46cm wide, 49cm deep

Provenance:

Probably supplied to William 'Kitty' Courtenay, 3rd Viscount Courtenay, later 9th Earl of Devon (1768-1835), and thence by descent

£300-500



177

177
AFTER WILLIAM LLEWELLYN
HIS MAJESTY KING GEORGE V AND MARY OF TECK, QUEEN CONSORT
Engraving, published London, 1913
plate sizes: 83 x 54cm (32½ x 21¼ in.)
In frames surmounted with crown finials

Together with another similarly framed print (finial detached), and a quantity of additional prints depicting Royal and Political figures, comprising: A portrait of the Duke of Wellington, After Lady Burghersh; A portrait of Thomas Greville, after George Richmond; A portrait of The Lord Chancellor Cottenham, After Charles Robert Leslie; A portrait of The Right Hon Robert Peel, After Sir Thomas Lawrence; A portrait of the Prince of Wales in Ceremonial dress, After Arthur Cope; A portrait of His Royal Highness the Prince of Wales as a child, After Frederick Winterhalter; A portrait of Lord Grenville, After James Jackson; A portrait of The Honourable Lord George Grey Bar, After Francis Grant; A mezzotint of the Reform Bill Receiving the King's Ascent, 1836, After Samuel William Reynolds; an anonymous Portrait of Queen Victoria; and a presentation print depicting the English Royal Family tree, Various sizes, the largest plate 86 x 62cm (14)

£600-800



178

178
A GEORGE I WALNUT AND OAK CHEST OF DRAWERS
CIRCA 1720
92.5cm high, 96cm wide , 55.5cm deep

£300-500



179

179
A REGENCY SIMULATED ROSEWOOD CHAISE LONGUE OR DAYBED
CIRCA 1815
With scroll end and removable seat cushion
77cm high, 175cm long, 71cm wide

Provenance:
Probably supplied to William 'Kitty' Courtenay, 3rd Viscount Courtenay, later 9th Earl of Devon (1768-1835), and thence by descent

£400-600







180



181

180 Y
A MADEIRA ISLAND MAHOGANY AND SPECIMEN WOOD GEOMETRIC PARQUETRY BOOKSTAND
BY AUGUSTO CEZAR RIBEIRO FUNCHAL, 19TH CENTURY
Printed paper label *"Augusto Cezar Ribeiro cabinet-maker, Rua dos Vintos Funchal Madeira, Every description of furniture and fancy work"*
53cm wide, 15.5cm high, 28.5cm deep

£100-200

181
A LOUIS PHILIPPE MAHOGANY TALL CHEST OF DRAWERS
CIRCA 1840
153cm high, 103cm wide, 45cm deep

£200-400

182 Y
AN EARLY VICTORIAN INDIAN ROSEWOOD AND CANED RECLINING ARMCHAIR
CIRCA 1840
With a slatted back and part padded arms, on lotus-lapetted legs with brass caps and castors, the front edge of the seat missing and with brass socket for a reading arm
105cm high, 68cm wide, 72cm deep

Together with another Victorian oak reclining armchair with a loose cushion
97cm high, 66cm wide, 70cm deep

£400-600



182



183
A CHINESE BLUE AND WHITE BOTTLE VASE
TRANSITIONAL, 17TH CENTURY
Painted with figures in a landscape
35cm high

Provenance:
Possibly brought to Powderham by Colonel The Hon. Reginald Bertie (1856-1950) whilst stationed in China during the Boxer Rebellion, and thence by descent

£300-500


183


184

184
AN ARITA BLUE AND WHITE EWER
EDO PERIOD LATE 17TH CENTURY
Decorated with flowering shrubs, 21cm high

£300-500


185

185
A GEORGE IV MAHOGANY WASH STAND
CIRCA 1825
With a three quarter gallery and two frieze drawers on turned tapering legs
86cm high, 108cm side, 57cm deep

£400-600





186

186
A MAHOGANY AND BRASS THREE DRAW POCKET TELESCOPE
BY STANTON, 19TH CENTURY
First section signed *J. Stanton 73 Shoe Lane London*
13.5cm long extended

Together with a leather and brass pocket telescope, 19th century, unsigned, 42cm long extended

£80-120



187

187
A GROUP OF FOUR LEATHER TRAVELLING CASES
LATE 19TH OR EARLY 20TH CENTURY
Comprising an Army and Navy hat box, with grey Lock & co. topper and gloves, 22cm high, 37cm wide, 29cm deep
A travelling hatbox, the two tier silk lined interior with compartments for four top hats, impressed D to the exterior, 39cm high, 56cm wide, 37cm deep
A large case, with D to the exterior, 36cm high, 91cm wide, 47cm deep
And a small Gladstone bag, stamped for C. Courtenay 43cm long

£500-800



188

188
A REGENCY MAHOGANY BERGERE LIBRARY ARMCHAIR
CIRCA 1815
In need of reupholstery
With out swept back and integral arms above square section legs to the front,
107cm high, 71cm wide, 98cm deep

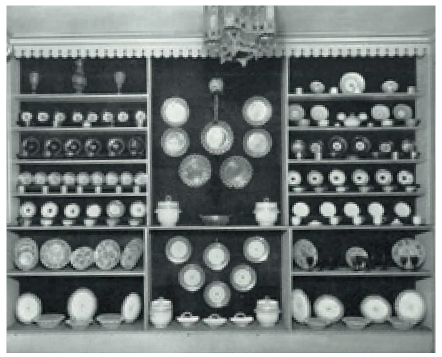
£200-400


189

189
A PAIR OF WEDGWOOD 'QUEEN'S WARE' CHESTNUT BASKETS AND STANDS
CIRCA 1800
Brown-line borders, impressed marks, the stands 30cm in length, the baskets 27.5cm in length;

Together with four smaller Wedgwood baskets and stands ensuite

£300-500




190

190
FOUR DERBY ICE PAILS, COVERS AND TWO LINERS, PATTERN NO. 40
LATE 18TH CENTURY
Decorated with gilt bands, puce factory marks incorporating the pattern number, 25cm high

£200-400


191

191
A VICTORIAN MAHOGANY EXTENDING DINING-TABLE
MID 19TH CENTURY
The rounded rectangular top on turned tapering legs with brass caps and castors 72cm high, 119cm wide, 122cm long without leaves

£400-600

192
THREE WEDGWOOD PALE-BLUE SOLID JASPER URN-SHAPED BULB POTS AND THREE PIERCED COVERS
EARLY 19TH CENTURY
Sprigged in white with stiff-leaf ornament, impressed *WEDGWOOD*, 20.5cm high

Literature:
Illustrated 'Powderham Castle III', Mark Girouard, *Country Life*, July 18th 1963, Vol. CXXXIV, p. 140 in the Music Room

For an image of the present lot in situ, please see page 76

£800-1,200


192



193

193
A PATINATED WROUGHT IRON TAPERING STAND
LATE 19TH CENTURY
Of pyramidal section, shelved for a batterie de cuisine
154cm high

£60-100



194

194
A PATINATED IRON BATHTUB
19TH CENTURY
Of small proportions with side handles and spread foot
51cm, 96cm long

£30-50

195
A WORCESTER BLUE-GROUND AND GILT CRESTED PART DINNER SERVICE CONTAINING THE CREST OF THE EARL OF EFFINGHAM
RETAILED BY TEMPLE & CROOK, LATE 19TH CENTURY
Comprising: thirteen oval serving dishes in sizes, a two-handled bowl, eleven crescent-shaped salad side plates, twenty-one soup plates, thirty-three breakfast plates, sixty-three dinner plates, four oval vegetable tureens and covers, a pair of sauce tureens, ladles, stands and a cover, puce factory and retailer's marks.

£300-500



195

196
A GEORGE III BRASS BOUND MAHOGANY BUCKET
CIRCA 1800
Now with lid with lock, internal retailer stamp for W Higgins Oxford 1887
32cm high, top 38cm diameter

£400-600



196



197

197
A WILLIAM IV MAHOGANY TWO TIER DINNER WAGGON OR BUFFET
CIRCA 1835, IN THE MANNER OF GILLOWS
110cm high, 136cm wide, 51cm deep

£300-500

198
A GROUP OF FOUR LEATHER FIRE BUCKETS
19TH CENTURY
Of conventional hand formed and stitched shape, and small quantity of fire hose
Size variances approximately 32-33cm high

£100-200





198



199

199
A PAINTED TINWARE (TOLEWARE) SIPHONING DISH
With handle and projecting spout
15cm high, 106cm long overall, 87cm wide

Together with another similar
12.5cm high, 112cm long overall, 94cm wide

£100-200

200
A GROUP OF THREE OAK AND METAL BOUND SILVER TRUNKS
LATE 19TH CENTURY
Each of traditional form, the exteriors with a label for 'EARL OF DEVON / POWDERHAM'
Various sizes comprising: 66cm high, 71cm wide, 56cm deep; 62cm high, 79cm wide, 52cm deep and 57cm high, 75cm wide, 53cm deep

£400-600



200



201

201
A PAIR OF VICTORIAN OAK HALL CHAIRS
LATE 19TH CENTURY
Each with a pierced gothic arched back and square tapering legs with spade feet, one stamped `D.DINGLE'
85cm high, 42cm wide, 47cm deep

£150-250



202

202
A BLACK PAINTED SIGN
EARLY 20TH CENTURY
The shaped rectangular sign with text in gilt for the EARL OF DEVON'S ESTATE OFFICE
48cm high, 72cm wide

£100-150



203

203 θ

ARROWSMITH, S.
GROUP OF THREE ENGRAVED Wall mapS
For the use of the National Schools of Ireland
Various dates

£300-400



204

204

AN EDWARDIAN WALNUT AND UPHOLSTERED ARMCHAIR
EARLY 20TH CENTURY
One back leg stamped 3591
79cm high, 78cm wide, approximately 95cm deep
Seat height 29cm high

Together with an early Victorian mahogany and upholstered armchair, circa 1840, in need of reupholstery, 93.5cm high, 77cm wide, approximately 83cm deep (2)

£400-600

205

TWO VICTORIAN LARGE OAK AND METAL BOUND SILVER TRUNKS
LATE 19TH CENTURY
Each of traditional form, the exteriors with a label for 'EARL OF DEVON / POWDERHAM'
The dome topped example 57cm high, 103cm wide, 57cm deep
The square topped example 68cm high, 97cm wide, 66cm deep

£300-500



205



206

A WEST COUNTRY PATINATED PINE SETTLE
EARLY 19TH CENTURY, POSSIBLY DEVON
Four panel back, shallow foot, scrolling ends three drawers to base
153cm high, 158cm wide, approximately 51cm deep

£300-500

206



207

207

A PAIR OF COMPOSITE STONE GARDEN PEDESTALS

MODERN

91.5cm high, 34.5cm wide at the tops

£200-300

208

A PAIR OF REGENCY COADE STONE CAMPANA VASES

BY COADE & SEALY, DATED 1808

First stamped Coade & Sealy 1808, second stamped Coade & Seely Lambeth 1808

55.5cm high, bases 24cm square

Provenance:

Probably supplied to William 'Kitty' Courtenay, 9th Earl of Devon, and thence by descent

£2,000-4,000



208



209

209

A GROUP OF THREE GARDEN BENCHES

Comprising a late Victorian cast iron ended bench with scrolling ends, white painted slats 138cm wide, 69cm high, 57.5cm wide; and two 20th century iron strap end benches, first 138cm wide, 77cm high, other 149cm high, 77cm high

£300-500

THE POWDERHAM AXMINSTER CARPET

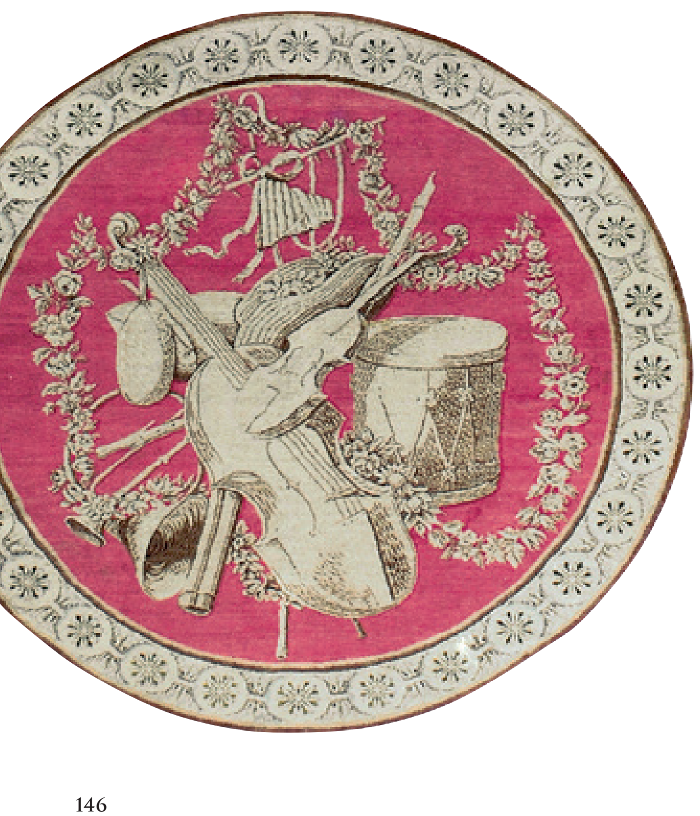
Available for Private Sale

Price on Application

A GEORGE III AXMINSTER CARPET
BY THOMAS WHITTY, LATE 18TH CENTURY
Woven with a central rectangular panel flanked by smaller rectangular panels, the central medallion containing a variety of musical instruments, including a drum, mandolin, cello, harps and flutes, all in shades of beige and brown and interspersed with swags of flowers and ribbons, the medallion is embraced by crossed palm fronds, and at each corner of the central panels are baskets of roses, petunias and other flowers, including roses, tulips, primroses and columbine, the whole laid on a rose pink ground scattered with deeper rose foliage and flowers, the broad border is in palest blue decorated with sprays of leave and flowers approximately 1323cm x 572cm;

Provenance:
William, 3rd Viscount Courtenay, 9th Earl of Devon, 1798, for the Music Room, Powderham Castle;
The Earls of Devon, by descent

Literature:
Bertram Jacobs, Axminster Carpets 1755 - 1957, Leigh-on-Sea, 1970, p.47, ill' fronticepiece and pl.49.
'Powderham Castle III', Mark Girouard, Country Life, July 18th 1963, Vol. CXXXIV, p.140



The present lot represents an exceptionally rare and historically significant survival from the golden age of English carpet weaving: a magnificent Axminster carpet originally commissioned for the Music Room at Powderham Castle. Woven circa 1798, this extraordinary carpet exemplifies the artistic ambition and technical virtuosity of the Axminster manufactory under the direction of Thomas Whitty Junior, whose Devon-based workshop produced some of the most sophisticated, sought-after and iconic floor coverings of the 18th century.

Thomas Witty and the Axminister Workshops The best known and most successful carpet weaving workshops in England were the looms established at Axminster in Devon by Thomas Whitty in 1755. Whitty (1713-1792), an energetic weaver of cloth, recognized the growing demand for carpets among the aristocracy and wealthy merchant classes during the second half of the 18th century. Inspired by popular "Turkey Carpets", self-taught Whitty set out to make hand-knotted seamless carpets on a large upright loom. Axminster carpets were quickly recognized as the best English produced carpets available, with Whitty winning prizes for carpet weaving by the Society of Arts in 1757, 1758 and 1759. Further appreciation is illustrated by a royal visit from George III in 1783, the commissioning of carpets by the Prince of Wales, as well as commissions from the leading architectural designers of the day such as James Wyatt and Robert Adam.

The Powderham Axminster Commissioned during a period of expressive architectural endeavour at Powderham—under the patronage of William 'Kitty' Courtenay, 9th Earl of Devon—the Powderham Carpet was conceived as the crowning element of the Music Room, a space designed by James Wyatt for performance, display, and refined entertainments. Its design, steeped in the neoclassical idiom popularised by Robert Adam, complemented the architectural detailing of the room, mirroring its ceiling decoration and echoing its symmetry, classical motifs, and soft-toned palette. The present carpet has a tri-partite format with decorative end panels enclosing and surrounded by floral bouquets and leafy scrolls. The central medallion contained within the middle section is flanked by crossed palm fronds.

At the time of its delivery, the Powderham carpet was widely believed to have been the largest Axminster ever produced—an accolade it retained until the Prince Regent, reputedly in a spirit of aristocratic rivalry, commissioned an even more monumental example for Brighton Pavillion. This reflects a moment in which English decorative arts were at their most opulent and competitive.

The survival of such a carpet—of immense scale, superlative craftsmanship, and impeccable provenance—is extraordinarily rare. Its first time appearance on the market offers collectors and institutions a singular opportunity to acquire a work that stands at the intersection of textile artistry, architectural history, and aristocratic patronage, embodying the grandeur and refinement of late Georgian England.



Music Room, Powderham Castle.



BROCKLESBY PARK

Home of the Earl and Countess of Yarborough
LOTS 211-383



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INTRODUCTION

Brocklesby Park, the ancestral seat of the Pelham family—later the Earls of Yarborough—has stood at the heart of Lincolnshire for over four centuries. Continuously inhabited by the same family since the 16th century, the estate offers a remarkable continuity of English country house life.

Over the centuries, Brocklesby has been shaped by some of England's most distinguished architects. Charles Tatham, Jeffry Wyatville, and James Wyatt each left their mark on the evolving fabric of the house and grounds, contributing to a legacy of architectural refinement. In the Victorian and Edwardian periods, Sir Reginald Blomfield led a sensitive yet ambitious reconstruction of the house following a fire in 1898, a project later revised in the 20th century by Claude Phillimore, whose classical sensibility brought a further layer of distinction to the estate's long narrative of evolution.

While the principal rooms of Brocklesby reflect these transformations in grand and deliberate form, the attics, storerooms and stables tell a different story. Tucked away from the formal spaces, these chambers have served as quiet storehouses for generations—housing the overlooked, the outgrown, and the simply forgotten. From timeworn furniture and domestic ephemera to curious relics of daily life, the objects now brought forward provide an unvarnished glimpse into the rhythms of a great English house.

Together, these items form a fragmentary yet evocative portrait of Brocklesby's enduring past. They speak not only of aesthetic tastes but of continuity, adaptation, and the slow accumulation of Pelham family's material memory. In their wear, patina, and quiet presence, they offer a tangible connection to the layers of life lived within the estate's walls—a life shaped as much by history as by the hand of time.



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211

211
TWO CHINESE WUCAI VASES AND COVERS
17TH CENTURY, TRANSITIONAL PERIOD
38cm high and 43cm high

£600-800

212
A SET OF SIX REGENCY BLACK AND GILT-JAPANNED SIDE CHAIRS
EARLY 19TH CENTURY, IN THE MANNER OF JOHN GEE
Each with a tablet toprail and cut-cornered tablet-centred back depicting classical figures, above a caned seat and turned tapering legs, one with faint impressed mark `MM', retaining original decoration but distressed
85cm high, 48cm wide, 52cm deep

£1,000-1,500



212

213
A MATCHED SET OF FIVE ORMOLU THREE BRANCH WALL LIGHTS
LATE 19TH CENTURY/EARLY 20TH CENTURY
Each in the Gouthiere manner with ribbon tied backplate surmount above grape, leaf and floral backplates, scrolling arms, similar design but size and date variances, fitted for electricity
70cm high, largest 24cm wide

For an image of the present lot in situ, please see page 154

£300-500



213



214

214
SEVEN CUT-GLASS RUMMERS IN REGENCY STYLE
LATE 19TH/EARLY 20TH CENTURY
14cm high

£100-200



215

215
A MAHOGANY TWIN-PEDESTAL EXTENDING DINING-TABLE
19TH CENTURY, OF REGENCY STYLE
The rounded rectangular top with a reeded edge and one additional leaf on turned pedestals and sabre legs with brass caps and castors
74cm high, 107cm wide, 24cm extended

£800-1,200



216

216
A GERMAN SILVER SNIPE PEPPERETTE
B. NERESHEIMER & SÖHNE, HANAU, SPONSOR'S MARK FOR BERTHOLD HERMAANN MULLER, IMPORT MARK FOR LONDON 1920
With a screw down cover
10.5cm high

Together with a continental silver cockerel, the pull off cover inset with cabochon red stone eyes, 19.5cm long
355g (11.4 oz) gross

£250-350

217
A FRENCH BRASS MOUNTED BURR ELM CASED TRAVELLING DECANTER SET
CIRCA 1860-1880
Interior part fitted with decanters, glasses within frame, gilt tooled red leather lining
box 28cm wide, 22.5cm high, 20.5cm deep

£300-500



217



218

218
A REGENCY MAHOGANY AND SATINWOOD CROSSBANDED SERVING-TABLE
EARLY 19TH CENTURY
Of broken D-shaped outline with a frieze drawer on turned tapering legs, handwritten label `6147 side table'
89cm high, 130cm wide, 68cm deep

£400-600

219
A GEORGE III SILVER OVAL TWIN HANDLED CRUET STAND
PAUL STORR, LONDON 1806
With a reed, stitch and foliate central loop handle, twin loop handles, an ovolo border, engraved with an armorial and on four foliate scroll feet, with two cut glass and silver mounted bottles with reeded handles, and two associated white metal and cut glass bottles
36cm long
1671g (53.75 oz) weighable

These are the arms of Charles Anderson-Pelham (1781-1846) and his wife Henrietta Anna Maria Charlotte Bridgeman Simpson (1788-1813). They were married in 1806, the assay date would suggest that this was a marriage item.



219

Charles Anderson Pelham was the son of Charles Anderson-Pelham (1749-1823) senior by Sophia Aufere (1749-1786), whose origin was in France as a Huguenot. His father was born Charles ANDERSON in Broughton, Lincolnshire and being the eldest son and heir of Francis Anderson (1675-1747) of Manby by Eleanor CARTER (1730-1811) inherited his father's estates in Manby, Lincolnshire. In 1763, Charles Anderson further succeeded to the estates of his grandmother's brother and great-uncle Charles Pelham (1679-1763) of Brocklesby, Lincolnshire and assumed the additional surname of Pelham. In 1794 Charles Anderson-Pelham senior was created Baron Yarborough. Charles Anderson-Pelham junior inherited the title of 2nd Baron Yarborough on the death of his father in 1823 and in 1837 was created Earl Yarborough. The family seat is at Brocklesby Hall, near Immingham, Lincolnshire.

Henrietta Anna Maria Charlotte Bridgeman Simpson was the daughter of the Hon. John Bridgeman Simpson (1763-1850) son of Sir Henry Bridgeman (1725-1800) 1st Baron Bradford and his wife Elizabeth Simpson (1735-1806), by Henrietta Frances Worsley (1758-1791) daughter and heir of Sir Thomas Worsley (1728-1768) 6th Baronet of Appuldurcombe.

£2,000-3,000

220
A SET OF FOUR GEORGE II CAST SILVER CANDLESTICKS
MAKER'S MARKS OBSCURED, LONDON 1742
With circular sconces, reel capitals, knopped stems, engraved with a crest and on shaped circular moulded spreading bases
18.5cm high
1906g (61.3 oz)

This is possibly the crest associated with the arms of the Smyth-Pigot family of Brockley, Somerset. The family are noted for later in the 18th establishing Brockley Hall.

£2,000-3,000



220

221

A PAIR OF CHELSEA-DERBY CHOCOLATE CUPS AND SAUCERS

CIRCA 1775

Painted with classically inspired portrait medallions and festoon swags, gold anchor marks;

Together with another pair of Chelsea-Derby blue and gilt chocolate cups and saucers, gold anchor marks

£200-400





221

222

A PAIR OF CHELSEA-DERBY CHOCOLATE CUPS, COVERS AND SAUCERS

CIRCA 1775

Painted *en camaïeu rose* with Sèvres-style panels of putti reserved on a striped gilt ground, gold anchor marks

£300-500



222

223

A SELECTION OF CUT GLASS

VARIOUS DATES 19TH CENTURY

To include a pair of flat-cut stands, assorted sections from epergne stands, six cut glass rummers, 12cm high, six further cut glass drinking glasses and other cut glass items

£200-300



223





224

224

A PAIR OF CHELSEA-DERBY TWO-HANDLED URN-SHAPED PEDESTAL ICE PAILS, COVERS AND LINERS

CIRCA 1775

Each with ram's mask handles and painted recto and verso with panels of classical urns issuing flowers, within gilt vine borders, approx. 34cm high

Note: These ice pails are un-marked but the bases of the urns clearly have Derby pad marks, indicating that they may have been made in Derby and sent for decoration in Chelsea.

£1,000-2,000

225

A CHELSEA-DERBY BLUE-GROUND AND GILT PART DESSERT SERVICE

CIRCA 1775

Painted with a central classical urn issuing flowers within a rich blue and gilt border with a meandering fruiting vine pattern, comprising; a supper-set with sauce tureen and cover, 38cm in length, a pedestal bowl, 25cm diameter, a pair of sauce tureens, covers, stands and a spoon, two additional stands ensuite, 23.5cm in length, a round dish, 21cm diameter, a pair of shaped-square dishes, 19cm x 19cm, fourteen dessert plates, 21.5cm diameter, a pair of scalloped round dishes, 22.5cm diameter, a pair of pierced baskets, 22.5cm in length, a lozenge-shaped dish, 32cm long and a pair of kidney-shaped dishes, 26cm in length, for the most part, all with gold anchor marks, though the supper set bases have blue Derby marks

Note: The vase pattern with vine border is a well-known pattern used on Chelsea-Derby porcelain

William Duesbury purchased the Chelsea porcelain works in 1770 by way of improving his London business. The joint business ran until it was closed in 1783. In the same period he also bought the Bow factory and closed it down, thereby controlling all the major competition save Worcester.

£1,500-2,500



225

226

A PAIR OF CHELSEA-DERBY TWO-HANDLED URN-SHAPED PEDESTAL ICE PAILS, COVERS AND LINERS

CIRCA 1775

Each with ram's mask handles and painted recto and verso with panels of classical urns issuing flowers, within gilt vine borders, approx. 34cm high

Note: These ice pails are un-marked but the bases of the urns clearly have Derby pad marks, indicating that they may have been made in Derby and sent for decoration in Chelsea.

£1,000-2,000



226

227

A CHELSEA-DERBY BLUE-GROUND AND GILT PART DESSERT SERVICE

CIRCA 1775

Painted with a central classical urn issuing flowers within a rich blue and gilt border with a meandering fruiting vine pattern, comprising; a supper-set with sauce tureen and cover, 38cm in length, a pedestal bowl, 25cm diameter, a pair of sauce tureens, covers, stands and a spoon, two additional stands ensuite, 23.5cm in length, a pair of round dishes, 21cm diameter, a pair of shaped-square dishes, 19cm x 19cm, fourteen dessert plates, 21.5cm diameter, a pair of scalloped round dishes, 22.5cm diameter, a pierced basket, 22.5cm long, a lozenge-shaped dish, 31.5cm in length and a pair of kidney-shaped dishes, 26cm in length, for the most part, all with gold anchor marks, though the supper set bases have blue Derby marks

Note: The vase pattern with vine border is a well-known pattern used on Chelsea-Derby porcelain

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£1,500-2,500



227



228

228

A MISCELLANEOUS SELECTION OF ENGRAVED DRINKING GLASSES

LATE 19TH AND EARLY 20TH CENTURIES

Including wine glasses in sizes, decorated with fruit and vine

Largest 17.5cm and smaller

£100-200

229

A FRENCH BURR MAPLE DECANTER BOX

CIRCA 1880

Interior part fitted with 6 decanters, one tray and spaces for further glass

27.5cm wide, 20.5cm high, 23cm deep

£200-400



229



230

230

AN ASSORTMENT OF DRINKING GLASS

VARIOUS DATES, 18TH, 19TH and 20TH CENTURIES

Including an engraved dram glass, a pair of facet stemmed wine glasses, six various engraved wine glasses with bucket bowls, capstan stems and folded feet and six other dram glasses of drawn trumpet form

£100-200

231

AFTER THE ANTIQUE- A MARBLE BUST OF THE EMPEROR TRAJAN

ITALIAN, MID 19TH CENTURY

Set on socle base

74cm high, base 27 by 24cm

£1,000-1,500



231



232

232

A GEORGE III MAHOGANY SECRETAIRE CHEST

CIRCA 1770

With a crossbanded top and secretaire drawer with fall front and fitted interior of pigeon holes and drawers, and with three graduated long drawers below and shaped bracket feet, handles apparently original

103cm high, 102cm wide, 53cm deep

£800-1,200



233

233

A GROUP OF ASSORTED CHINESE BLUE AND WHITE PLATES

18TH CENTURY

22cm diameter

£300-500

234 No lot



236

235
A GEORGE II WALNUT LOWBOY
CIRCA 1730
Crossbanded and feather-banded, with a quarter-veneered top above three drawers on cabriole legs, the handles original
74cm high, 77cm wide, 50cm deep

£700-1,000



235

236
A PAIR OF CRANBERRY GLASS FLOOR TRUMPET VASES
LATE 19TH CENTURY
202cm high, base 35cm diameter

£400-600

237
TWENTY-TWO ENGLISH GREEN-GLASS HOCK WINE GLASSES
MID 19TH CENTURY
12.5cm high

Together with eight other various green wine glasses, various sizes

£300-500



237

238
A CHINESE BLACK AND TWO-TONE GILT-LACQUERED FIVE FOLD SCREEN
18TH/EARLY 19TH CENTURY
Depicting figures among temples and pavilions, including groups of dancers and musicians, in a wide border of butterflies, flowers and foliage, the reverse with large-scale butterflies and foliage, at least one panel missing
each panel 211 x 56cm

£2,000-3,000



238 (reverse detail)



238

239
A GROUP OF ASSORTED CHINESE BLUE AND WHITE PLATES
18TH CENTURY
All painted with figures in the fenced garden
23cm diameter

£300-500



239



© Country Life



240



242

240

A FRENCH LOUIS XV STYLE ORMOLU AND WHITE MARBLE MANTEL CLOCK

THIRD QUARTER OF THE 19TH CENTURY, THE DIAL SIGNED THOMAS ET CIE, PARIS

The circular eight-day bell striking movement with platform lever escapement, circular white enamel Arabic numeral dial inscribed *Thomas & Cie, Paris* and with pierced gilt hands, the figural case cast with Bacchantes over a bowfronted base inset with scroll mounts, on toupe feet

36.5cm high, 32cm wide

For an image of the present lot in situ, please see page 168

£400-600



241

241

A FRENCH GILT BRONZE-MOUNTED AMARANTH AND BOIS SATINE ENCOIGNURE

19TH CENTURY, OF LOUIS XVI STYLE

With a white marble top above a guilloche panelled frieze concealing a drawer, the flower trellis-panelled door enclosing a shelf, the apron centred by a mask, the door panel split

95cm high, 68cm wide, 41cm deep

£1,000-1,500

242

A SAROUK CARPET

Approximately 405cm x 236cm

£500-800

243

RENÉ AVIGDOR (FRENCH 1867-1920)

A STUDY OF A LADY, HALF LENGTH

Oil on panel

Signed (lower left)

74 x 59cm (29 x 23 in.)

£2,000-3,000



243

244

A SET OF REGENCY BLACK AND POLYCHROME-JAPANNED SEAT FURNITURE

EARLY 19TH CENTURY

Comprising an armchair, small three-seat sofa and three side chairs (one of closely related pattern), each back with a putto roundel and caned semi-circular panel, above a caned seat and squab cushion, on turned tapering legs, labelled `CANNON HALL CAWTHORNE BARNSLEY Loan L:256 Lent by: LORD YARBOROUGH'

the armchair 84cm high, 52cm wide, 49cm deep; the sofa 84cm high, 122cm wide, 45cm deep

For an image of the present lot in situ, please see page 168

£2,000-3,000



244





245

245 Y
A VICTORIAN `ANTIQUARIAN' ORMOLU-MOUNTED ROSEWOOD AND BRASS-INLAID EBONY AND TORTOISESHELL BREAKFRONT CABINET
MID 19TH CENTURY
The white marble top with a baluster gallery above a red velvet-lined vitrine, the uprights with foliate and C-scolled clasps, above a black fossil marble shelf and three panelled doors inlaid in premier and contre-partie `Buhl' with Berainesque designs of figures beneath baldequins within strapwork grounds, the angles with pierced foliate claps, on a plinth with scrolled ormolu bracket feet, labelled `The property of SACKVILLE 5th. EARL of YARBOROUGH', the white marble cracked, the top section possibly made as an addition
153cm high, 190cm wide, 52cm deep

£5,000-8,000



246

246
A GROUP OF CHINESE EXPORT MEISSEN STYLE DISHES
18TH CENTURY
The largest 37.5cm diameter

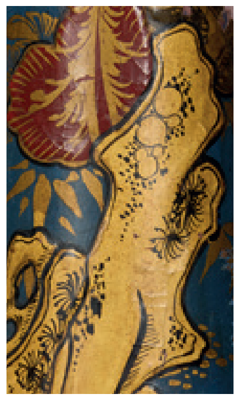
£1,500-2,000



247

247
AN EDWARDIAN BLUE AND GILT CHINOISERIE DECORATED STANDARD LAMP
EARLY 20TH CENTURY
160cm high

£300-500



247 (detail)



248

248
A BLACK AND GILT-LACQUERED AND JAPANNED CABINET
NORTH EUROPEAN, 19TH CENTURY INCORPORATING CHINESE 18TH CENTURY LACQUER PANEL
The doors depicting figures in a pavilion, enclosing a brass rail, on massive carved paw feet
167cm high, 122cm wide, 60cm deep

£300-500

249
A SET OF TEN CHINESE BLUE AND WHITE SOUP BOWLS AND PLATES
QIANLONG
Painted with willow Tree, pagoda and bridge, 23cm diameter

£300-500



249



250

250
AN ASSORTED GROUP OF CHINESE BLUE AND WHITE PLATES AND SOUP BOWLS
QIANLONG
Each decorated with four flower bouquets and Daoist emblems
23cm wide

£300-500



251

251
AN EARLY GEORGE III CHINOISERIE DECORATED TABLE BOX
CIRCA 1760
Of elongated octagonal form, gilt decoration on red ground, eau de nil paper to interior
23cm wide, 6cm high, 12.5cm deep

£150-250

252
A GEORGE III MAHOGANY LIBRARY ARMCHAIR
CIRCA 1760, PROBABLY LATER-CARVED
The arched padded back above part-padded arms with curved foliate-carved supports, on chamfered and rope-carved square legs joined by H-stretchers
117cm high, 63cm wide, 73cm deep

£2,000-3,000



252

253
A CHINESE PORCELAIN DISH
17TH CENTURY
Painted in underglaze blue with deer in enclosure, the geometric prunus rim with barbed edge, Ming provincial mark, 21.5cm diameter

£300-500



253

254
A MONGOLIAN CHASED BRASS BOWL
19TH CENTURY
21cm wide

Together with a Chinese hardwood stand
21cm wide

£150-200



254

255
A KOREAN ELM CABINET
19TH/20TH CENTURY
34cm high x 36cm wide

Together with a Cinnabar 'Phoenix' box and cover, 20th Century, 24cm long, 20cm wide

£500-800



255

256
A CHINESE EXPORT PORCELAIN FAMILLE VERTE HOUND
KANGXI PERIOD (1662-1722)
Modelled seated and open-mouthed, its head turned to the left, on a base enamelled with diaper pattern and red peonies
26cm high

Provenance:
Probably acquired by Sackville George Pelham, the 5th Earl of Yarborough

£5,000-7,000



256

257
A LARGE PAIR OF BRASS CORINTHIAN COLUMN LAMP BASES
EARLY 20TH CENTURY
Fitted for electricity
68cm high overall including fitment

£500-800


257


258

258
A GROUP OF ASSORTED CHINESE BLUE AND WHITE DISHES AND SALTS
18TH CENTURY
Containing: Eight octagonal soup plates, a saucer dish and two various salts
The largest 25cm diameter

£500-800

259 Y
A REGENCY BRAZILIAN ROSEWOOD SOFA
CIRCA 1820
With scrolled foliate-carved arms and a panelled seat rail with central rosette and palmette tablets, on tapering turned reeded legs with brass caps and castors, similarly carved to the reverse
86cm high, 215cm wide, 86cm deep

£1,000-1,500


259

260
A LARGE PAIR OF BRASS CLASSICAL COLUMN LAMP BASES
EARLY 20TH CENTURY
With brown and white floral fabric shades, bases with ducal coronets and cypher, fitted for electricity
bases 80cm high (excluding fitment) 110cm high overall including current shades

£600-1,000


260

261
A SET OF FOUR SEVRES-STYLE PORCELAIN GILT-METAL MOUNTED FIGURAL PEDESTAL CUPS
PROBABLY ENGLISH, THIRD QUARTER 19TH CENTURY
Assembled from porcelain cups, turquoise or *bleu céleste* ground and painted with panels of flowers, the gilt-metal figural stems on 'jewelled' bases, circa 16cm high

£400-600


261


262

262
A REGENCE ORMOLU-MOUNTED KINGWOOD SERPENTINE COMMODE
CIRCA 1730
With a brown mottled marble top and two long drawers, a shaped apron and cabriole legs, the metal mounts probably replaced
85cm high, 121cm wide, 62cm deep

£2,000-3,000



263
AFTER LEON HINGRE- A GILT BRONZE ANIMALIER FIGURE OF BULLDOG
EARLY 20TH CENTURY
Signed to cast and mounted on a Verde antico marble oblong plinth
7.5cm high, base 10.5cm wide, 6cm deep

£200-300



263



264

264
AN EARLY VICTORIAN SATIN BIRCH FREE-STANDING PEDESTAL CUPBOARD
CIRCA 1840, IN THE MANNER OF HOLLAND & SONS
With a white marble top, the door opening on the central rosette and enclosing a shelf, on swept bracket feet
90cm high, 54cm wide, 39cm deep

£500-800

265
A GROUP OF ASSORTED CHINESE FAMILLE ROSE PLATES
YONGZHENG
The largest 30cm diameter

£600-800



265



266

266
A PAIR OF MEISSEN FLOWER-ENCRUSTED FIGURAL CHAMBER CANDLESTICKS
LATE 19TH CENTURY
Blue crossed swords marks, 14cm high;

Together with a Meissen flower-encrusted bottle vase, blue crossed mark, 30.5cm high

£300-500

267
AN ENAMELLED PORCELAIN FAMILLE ROSE BALUSTER VASE
CANTONESE, LATE 19TH CENTURY
Painted with birds within flowering shrubs, without marks
33cm high

£100-200



267



268

268
A GEORGE III MAHOGANY, SYCAMORE AND MARQUETRY CELLARET
LATE 18TH CENTURY
With panels of flowers and foliage overall, the hinged lid revealing a green velvet-lined interior above doors and square tapering legs, possibly incorporating associated parts
82cm high, 46cm wide, 32cm deep

£200-300

269
A PAIR OF DERBY PORCELAIN SMALL SIZE BOTTLE COOLERS *(SEAUX A DEMI-BOUTEILLES)* AFTER THE SEVRES MODEL
LATE 18TH CENTURY
Painted with sprays of pink roses reserved within an *œil-de-perdrix* band ground with panels of pink roses; and a two handled bowl, 32cm wide and two various lozenge-shaped dishes, one with a pedestal foot, one without, blue and puce factory marks

£400-600



269



270

270
A PAIR OF LATE VICTORIAN MAHOGANY, HAREWOOD, SATINWOOD AND MARQUETRY CABINETS
CIRCA 1900, IN THE MANNER OF INCE & MAYHEW
Each with a cavetto cornice above an arrangement of ten drawers and central prospect door inlaid with swags and flowers, above a slide, on a stand with square tapering legs, labelled `This .... is the Property of MARCIA COUNTESS OF YARBOROUGH, BARONESS FAUCONBERG & CONYERS. Catalogue No.', `F&C' beneath a crown, and `Marcus 6th Earl of Yarborough'
149cm high, 62cm wide, 31cm deep

£400-600

271
A MEISSEN PINK-GROUND PART TEA SERVICE
MID 18TH CENTURY
Painted with figures in landscapes in the manner of *Christian Friedrich Herold*, comprising; a teapot and cover, a quatrefoil dish, six tea bowls and five saucers, a slop bowl, a sugar box base and a small cover

£1,000-2,000



271



272

272
A PAIR OF PARIS PORCELAIN (FEUILLET) GREEN-GROUND AND GILT FRUIT COOLERS AND COVERS
CIRCA 1830
Painted with panels of flowers, gilt script mark to base of one,
26cm high

£300-500



273

273
A PAIR OF DUTCH SEVEN LIGHT BRASS CANDELABRA
LATE 19TH CENTURY
With scroll arms on baluster stems and domed bases, adapted for electricity
97.5cm high overall, 64cm wide across the arms

£500-800



274

274
AN EMPIRE ORMOLU-MOUNTED MAHOGANY COMMODE
EARLY 19TH CENTURY
With a black fossil marble top above four drawers and flanked by herm-capped pilasters on bronzed lion paw feet, losses
91cm high, 132cm wide, 60cm deep

This ormolu-enriched commode with bacchic-lion feet relates to a pattern for a *commode antique*, published by La Mésangère in his, *Meubles et Objects de Goût*, 1802, pl. 49; reflacting the early 19th Century antique manner popularised by C. Percier and P. Fontaine's, *Receuil de decorations interieures*, 1801. These features, together with the nymph-herm pilasters and lion-masks handles, appear in a closely related commode pattern of 1804 published by F.G. Bertuch and G.M. Kraus, *Journal des Luxus und der Moden*, Weimar, (1786-1827) no. 2; 6.

£400-600



275

275
TWO ITALIAN GRAND TOUR CIRCULAR SERPENTINE AND CLASSICAL STYLE CAMEO INSET DESK ORNAMENTS
MID 19TH CENTURY
Each inset with lava classical portrait cameos in gilt metal mounts, interior to one lid with Venetian watercolour inset scene, interiors part fitted with recesses for wells, pomander etc (now absent)
larger 10cm high, 13.5cm diameter

£1,200-1,800

276 Y
A LATE BAROQUE GILT BRONZE MOUNTED TORTOISESHELL CASKET
ITALIAN, EARLY 18TH CENTURY AND LATER
The whole with red and green tint backed tortoiseshell, of shaped Baroque form with gilt metal and glass mounts, interior with mirror inset recess inside lid, later fitted with purple velvet lined trays, gilt bronze angel angle mounts, escutcheons and feet
30cm high, 43cm wide, 34cm deep

£800-1,200



276

277
THREE CHINESE FAMILLE ROSE EXPORT PORCELAIN TANKARDS
QIANLONG
Painted with figures on an orange cell ground, 14.5cm, 13.5cm and 12cm

Together with a pair of Chinese export armorial plates, Qianlong, 23cm wide

And a Chinese Imari style bowl, 18th Century 14.8cm wide

£200-300



277



278

278
A SET OF FIVE CHINESE PORCELAIN QUATREFOIL DISHES
QIANLONG
Painted in underglaze blue with landscape
18.5cm

£500-700



279

279
FIVE CHINESE PORCELAIN PUNCH BOWLS
18TH CENTURY
The largest 33.5cm diameter

£400-600

280
A SET OF SIX LOUIS XVI REVIVAL GILTWOOD AND CANED SIDE CHAIRS
BY GUILLAUME FLANDRIN, EARLY 20TH CENTURY
Each with a beaded and ribbon-carved frame, a bowed seat and tapering spiral-fluted legs, labelled `Gm Flandrin AMEUBLEMENT, TAPISSERIE, LITERIE 20 RUE DES CAPUCINES, PARIS'
89cm high, 45cm wide, 37cm deep

£300-500



280



281

281
A MAHOGANY AND PARCEL-GILT BUREAU CABINET
19TH CENTURY, OF GEORGE II STYLE
The triangular dentil-moulded pediment above a single door with serpentine glazed panel flanked by fluted pilasters and enclosing two adjustable shelves, the fall front revealing a fitted interior above four drawers and bracket feet, with a Maples' Depository label for `MRS A PORTER'
218cm high, 76cm wide, 53cm deep

£5,000-8,000

282
A CHINESE DINNER SERVICE
19TH CENTURY
Painted in underglaze blue with a landscape, the circular plate 24cm diameter

£300-500



282

283
AN ASSORTMENT OF GERMAN PORCELAIN
VARIOUS DATES 18TH & 19TH CENTURIES
Including Meissen and Dresden

£150-250



283



284 (part lot)



285

284 Y
A LATE REGENCY BRASS INLAID TORTOISESHELL BOULLE RECTANGULAR INKSTAND
CIRCA 1820
With première and contra-partie panels in the manner of Wells & Co., Cockspur St., London
38cm wide, 26.5cm deep, 7cm high

Together with a similar paper weight, 27.5cm long

£800-1,200

285
A LOUIS XVI REVIVAL BRASS-MOUNTED MAHOGANY CYLINDER BUREAU
FRENCH, LATE 19TH CENTURY
The white marble top with a brass gallery above glazed doors enclosing shelves, the cylinder front revealing a fitted interior with three drawers and a sliding baize-lined writing surface, with two frieze drawers and tapering turned and fluted legs
137cm high, 98cm wide, 49cm deep

£600-800

286
WILFRED JENKINS (BRITISH 1857-1936)
MOONLIT STREET
Oil on board, a pair
Both signed (lower left) and (lower right) respectively
Each 17 x 39cm (6½ x 15¼ in.) (2)

£700-1,000



286

287
AFTER REMBRANDT
A MAN IN ARMOUR
Etching
45.5 x 34.5cm (17¾ x 13½ in.)

Together with two additional prints, including: Charles I, After Sir Anthony Van Dyck, and a cattle herder After Paulus Potter, 49 x 30.5 and 38 x 50cm respectively (3)

£300-500



287



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288

288

A CHINESE PORCELAIN OCTAGONAL JARDINIERE,
QIANLONG

On a pierced foot, painted in underglaze blue with alternating panels of figures and flowers on a fish egg ground, within a lattice border, large chips to minor rim
24.5cm high

£500-700

289

A JAPANESE BRASS-MOUNTED BLACK AND GILT LACQUER CABINET
18TH CENTURY

The doors decorated with a mountainous river landscape within nashiji borders enclosing an arrangement of seven nashiji-lined drawers, on a pierced plinth, the top drawer labelled `CANNON HALL CAWTHORNE BARNSLEY, Loan: L226 Lent by: Lord Yarborough', on an associated ebonised stand
137cm high, 67cm wide, 40cm deep

£700-1,000



289



290

290

A MAHOGANY ADJUSTABLE SIDE CHAIR
CIRCA 1900, OF GEORGE III STYLE, POSSIBLY BY SIDNEY LETTS

The foliate-carved back with pierced fan-shaped ribs and and a basal rosette above a padded seat, ratchetted below, the Greek key pattern rails with rosette blocks on tapering turned and spiral-fluted legs, losses and old repairs
102cm high, 56cm wide, 56cm deep

The chair bears comparison with one formerly in the collection of Claude Rotch, illustrated in P. Macquoid and R. Edwards, *The Dictionary of English Furniture*, rev. ed. London, 1954, vol.I, p. 297, fig. 227. Rotch was an important early collector of English furniture who was heavily influenced by the connoisseur R.W.Symonds and whose bequest of early to mid-Georgian furniture to the Victoria and Albert Museum was described at the time of his death in 1962 as 'The most remarkable single gift of English Furniture ever presented to the Museum'.

Sidney Letts was a London furniture dealer active around 1900 who, having trained as a cabinet-maker, apparently also created pastiches of 18th century works. A very fine and elaborate satinwood and marquetry secretaire, possibly by Letts, is in the collection of the Victoria and Albert Museum, accession no. W.3-1963, while several variations exist of a distinctive George II mahogany armchair with spread eagle in the chair back, the original of which was in the collection of Sir John Soane, the later copies traditionally being attributed to Letts.

For an image of the present lot in situ, please see page 190

£800-1,200



291

291
A DUTCH DELFT BLUE AND WHITE CHINOISERIE CISTERN OF BALUSTER FORM
EARLY 18TH CENTURY
Painted with birds amongst flowering shrubs, 51cm high

£600-1,000



292

292
A ULISSE CANTAGALLI BOTTLE VASE IN THE HISPANO-MORESQUE MANNER
LATE 19TH CENTURY
Decorated in copper-lustre with arabesques and applied with two seated lions to the shoulder, blue cockerel mark, 38cm high

£200-300



293

293
A GEORGE II WALNUT TRIANGULAR DROP-LEAF TABLE
CIRCA 1730
With a hinged top and cabriole legs, restorations and possibly reconstructed, labelled `This ..... is the Property of MARCIA COUNTESS OF YARBOROUGH, BARONESS FAUCONBERG & CONYERS Catalogue No.  ' and `Marcus 6th Earl of Yarborough' stamped several times `F&C' beneath a crown, restorations, the top part replaced
71cm high, 88 cm wide, 44cm deep

£300-500

294
FIVE CHINESE BLUE AND WHITE CIRCULAR PLATES
QIANLONG
The largest 35cm diameter

£250-350



294



295

295
A PAIR OF REGENCY MAHOGANY HALL CHAIRS
EARLY 19TH CENTURY, POSSIBLY BY GILLOWS
Each with a well-carved shell and C-scroll back, solid seat and tapering turned, reeded legs
83cm high, 41cm wide, 46cm deep

£800-1,200

296



296
A TURKISH RUG
IN CAUCASIAN 'GENDJE' STYLE
Approximately 285cm x 184cm

£400-600





297

297 Y

A NAPOLEON III RED STAINED BRASS INLAID TORTOISESHELL 'BOULLE' MARQUETRY BOX

CIRCA 1860

Monogram inset lid 'EAP', rosewood interior

20.5cm wide, 4cm high, 12.5cm deep

Together with a French oval 'Boulle' ink stand, late 19th century, 37cm wide: and another 'Boulle' inkstand, 33.5cm wide

£300-500



298 (top detail)



298

298

A LACQUERED TABLE

POSSIBLY ITALIAN, IN THE STYLE OF FORNASETTI, CIRCA 1970

The top decorated with musical motifs, on top of a slick foot

£800-1,200

299

AN ASSORTMENT OF PARIS PORCELAIN DESSERT WARES, MOSTLY LA COURTILLE

VARIOUS DATES FIRST HALF 19TH CENTURY

Including the remnants of a dessert service with an ice-pail, blue arrow marks

£600-800



299



300

300
A GEORGE II GILTWOOD MIRROR
MID 18TH CENTURY, POSSIBLY IRISH
The rectangular plate in a foliate surround, the scrolled cresting with a central cartouche and a pair of perched parrots, re-gilt, distressed
100cm x 56cm

£800-1,200



301

301
A LARGE GILT METAL MOUNTED ROSSO ANTICO MARBLE INKSTAND
FRENCH OR ITALIAN, MID 19TH CENTURY
38.5cm wide, 20.5cm high, 27cm deep

£200-300



302

302
A GEORGE II MAHOGANY KNEEHOLE DESK OR DRESSING TABLE
MID 18TH CENTURY
With nine drawers and a cupboard in the recess, on bracket feet
79cm high, 95cm wide, 56cm deep

£300-500

303
A CARVED AND PAINTED CHIMNEY JAMB OF MALE TERM FORM
19TH CENTURY
130cm high, 25cm wide, 17cm deep

£400-600



304



303

304
A LOUIS XVI SET OF FIVE CARVED BOXWOOD ARCHITECTURAL MODELS OF THE FIVE CLASSICAL ORDERS
FRENCH, 1769-1790
Each modelled after Perrault's design for the orders, Tuscan, Doric, Ionic, Corinthian and Composite orders, each signed in ink to underside indistinctly "Fait par Ch***", three dated 1770, one dated 1769, one dated 1790
56.2cm, 63cm, 71.3cm, 81.7cm and 82cm high respectively

£1,200-1,800

304 (details)





305
A PAIR OF FRENCH EMPIRE GILT BRONZE FIGURAL CANDELABRA
EARLY 19TH CENTURY
Female figures holding cornucopia, supporting 4 branch candelabra,
69cm high, bases 14cm square

£2,000-4,000



305

306
A CHINESE BLACK AND GILT-LACQUER EIGHT-FOLD SCREEN
18TH/EARLY 19TH CENTURY
Depicting and extensive river landscape with figures among temples and pavilions, distant mountains, and fishermen on boat, within a border of compartments depicting smaller landscapes and birds perched on branches, the reverse with an extensive view of birds and insects among flowering branches within a similar border, losses
each panel 237 x 59cm

£2,000-4,000



306



307

307
A VICTORIAN SILVER MOUNTED EIGHT PIECE DRESSING TABLE SET
CHARLES & GEORGE ASPREY, LONDON 1891 (5) AND 1892 (3)
Engraved with a coronet above MY, chased with foliate swags, comprising: a spirit flask with pull off cover; six facetted jars with screw down covers; and a scent bottle
171g (5.5 oz) weighable

£100-150

308
A GEORGE IV MAHOGANY DRESSING-MIRROR
CIRCA 1825
The rectangular plate on scrolled supports and with two drawers below, the candle branches missing
80cm high, 63cm wide, 29cm deep

£400-600



308



309

309
A LOUIS XVI STYLE BRASS-MOUNTED MAHOGANY COMMODE
LATE 19TH CENTURY
Of two short and three long drawers between fluted columns on toupie feet, the red marble top incomplete
83cm high, 135cm wide, 58cm deep

£300-500

310
A WEMYSS PART BEDROOM SET DECORATED WITH CLOVER
LATE 19TH CENTURY
Comprising: a jug, 25cm high and basin 39cm diameter; two various soap dishes and liners, a slop pail and cover with wicker handle, 29cm high excluding handle and a pair of candlesticks, 30cm high, impressed Robert Heron marks and retailer's stamps for Thomas Goode

£200-400



310



311

311
A GEORGE III MAHOGANY BEDSIDE COMMODE
CIRCA 1770
The low gallery with pierced handles above a pair of doors (with drawer below)
76cm high, 53.5cm wide, 46cm deep

£500-800

312
A LOUIS XVI STYLE BRASS-MOUNTED MAHOGANY BED
LATE 19TH CENTURY
With panelled ends between fluted corner columns on toupie feet
93cm high, 164cm wide, 225cm deep

Together with a pair of Louis XVI style bedside tables *en suite*
84cm high, 43cm wide, 41cm deep

£800-1,200



312


313


314


315


316


317


318

313
A BIJAR RUNNER
Approximately 513cm x 99cm

£400-600

314
A NORTH WEST PERSIAN RUNNER
Approximately 945cm x 97cm

£800-1,200

315
A HAMADAN RUNNER
Approximately 533cm x 108cm

£500-700

316
A HAMADAN RUNNER
Approximately 477cm x 106cm

£400-600

317
A HAMADAN RUNNER
Approximately 475cm x 92cm

£400-600

318
A CAUCASIAN KAZAK RUNNER
Approximately 458cm x 101cm

£600-800


319

319

A SEVRES-STYLE BOUILLON OR CUSTARD CUP STAND WITH WAVED RIM
PROBABLY ENGLISH, MID 19TH CENTURY
Blue interlaced 'L's' mark and date letter 'K', 23cm diameter

Together with a Sevres-style saladier, with *feuilles de chou* panels, blue interlaced 'L's' mark, 23cm diameter

£150-250


320

320

A GEORGE III MAHOGANY BEDSIDE COMMODE
CIRCA 1770
With a shaped gallery above a pair of cut-cornered panelled doors, the commode drawer screwed shut, damages
79cm high, 57cm wide, 51cm deep

£100-200

321

A PAIR OF LOUIS XVI STYLE BRASS-MOUNTED MAHOGANY COMMODES
LATE 19TH CENTURY
Each with a red marble top (one broken) above two short and three long drawers, between fluted columns on toupie feet
88cm high, 135cm wide, 58cm deep

£800-1,200


321

322

A CHINESE PORCELAIN FAMILLE ROSE OVOID JAR
19TH CENTURY
Painted with deities in clouds on a turquoise cracked ice ground, within gilt borders
36cm high

£600-800


322


323

323 Y

A GILT METAL MOUNTED ROSEWOOD GLAZED TABLE TOP DISPLAY BOX
EARLY 20TH CENTURY
Retailer's label for E Dreyfous London
31.54cm wide, 9.5cm high, 21.5cm deep

Together with: a rosewood dome top stationery casket by Howell & James, 22cm wide: a mahogany inkstand 22cm wide: a French Leather pen tray, glazed gilt tooled hunting scene, stamped G T Co Ltd Park Lane, 23cm long: a Victorian Tunbridgeware paper knife in the form of a lady's shoe, mid 19th century, 19.2cm long ; and a Japanese parquetry tambour games box, with asymmetrical geometric design, 19.5cm wide

Edouard Henry Dreyfous was a retailer of antique furniture and objets d'art in the late 19th and early 20th Centuries trading from various premises in the London Mayfair area and with establishments in both Paris and New York.

£300-500

324 Y

A PAIR OF LATE VICTORIAN MAHOGANY, CALAMANDER, OAK AND TULIPWOOD CABINETS
CIRCA 1900
Crossbanded overall and with applied ripple mouldings, each with two drawers and a cupboard below enclosing a shelf, on shell-carved cabriole legs with pad feet, each labelled `Marcus 6th Earl of Yarborough' and `CANNON HALL CAWTHORNE BARNSLEY Loan: L270 Lent by LORD YARBOROUGH'
108cm high, 56cm wide, 42cm deep

£400-600


324



325

325

A CONTINENTAL SILVER AND ENAMEL SHAPED OVAL SNUFF BOX
UNMARKED, 19TH CENTURY
With a yellow enamel border, the blue enamel centre with a bird and two torches, opening to a silver gilt interior
6.5cm long
50g (1.6 oz) gross

£150-250

326

A GERMAN PORCELAIN PORTRAIT PLAQUE OF A YOUNG GIRL WITH A HOOP
LATE 19TH CENTURY
14cm x 9.5cm; mounted in a leather two-door case by Walter Jones, Sloane Street, London, 18 by 14cm

£200-300



326



327

327

A GEORGE III MAHOGANY BEDSIDE COMMODE
CIRCA 1770
With a low gallery above a pair of doors and commode drawer below
75cm high, 52cm wide, 43cm deep

£200-300

328

A CHINESE KRAAK BLUE AND WHITE DISH
17TH CENTURY
Painted with figures in a landscaped scene
32cm diameter

£500-700



328



329

329

TWO CHINESE CELADON BALUSTER VASES
18TH/19TH CENTURY
The larger, 24.5cm high

£200-300

330

A GROUP OF CHINESE BLUE AND WHITE DISHES
18TH CENTURY
Each painted with the Three Friends of Winter
22cm diameter

£600-800



330



331

331
A SET OF THREE ARITA PORCELAIN DECAFOIL DISHES AND TWO FURTHER DISHES
ARITA, CIRCA 1700
Painted in underglaze blue with landscapes, the largest 28cm

£600-800

332
A LOUIS XVI REVIVAL MAHOGANY AND PARCEL-GILT FIRE SCREEN
LATE 19TH CENTURY
With a panel of Aubusson tapestry panel with a swagged and guilloche-carved cheval frame, cresting missing
92cm high, 45cm wide, 33cm deep

£200-300



332

333
AN EDWARDIAN BEECH-FRAMED EASY ARMCHAIR
EARLY 20TH CENTURY
Upholstered in brown floral-pattern covers and with a loose cushion, on turned legs with castors
88cm high, 87cm wide, 105cm deep

Together with an Edwardian walnut wing armchair upholstered in oatmeal linen
110cm high, 77cm wide, 70cm deep

£400-600



333

334
A CHINESE FAMILLE ROSE 'WUSHUANGPU' PLATE AND CUP
19TH CENTURY
The plate 24.5cm diameter

Together with: Two Chinese famille rose plates, Yongzheng, 22cm diameter

And a Chinese famille rose cosmetic box, 19th century, 7cm diameter

£200-300



334

335
A FRENCH GILTWOOD THREE-PANEL SCREEN
LATE 19TH CENTURY
The upper panels pierced with a musical trophy or with a coloured print behind glass, `A Madame la Comtesse Concert de Saint Brisson' and `Le Bal Pare A Monsieur de Villemorien Fila', labelled `Marcus 6th Earl of Yarborough', crestings damaged
162cm high, 160cm wide

£300-400



335

336
A PAIR OF LOUIS XVI STYLE BRASS-MOUNTED MAHOGANY COMMODES
LATE 19TH CENTURY
Each with a red marble top (one broken) above two short and three long drawers, with fluted columns and toupie feet
81cm high, 135cm wide, 58cm deep

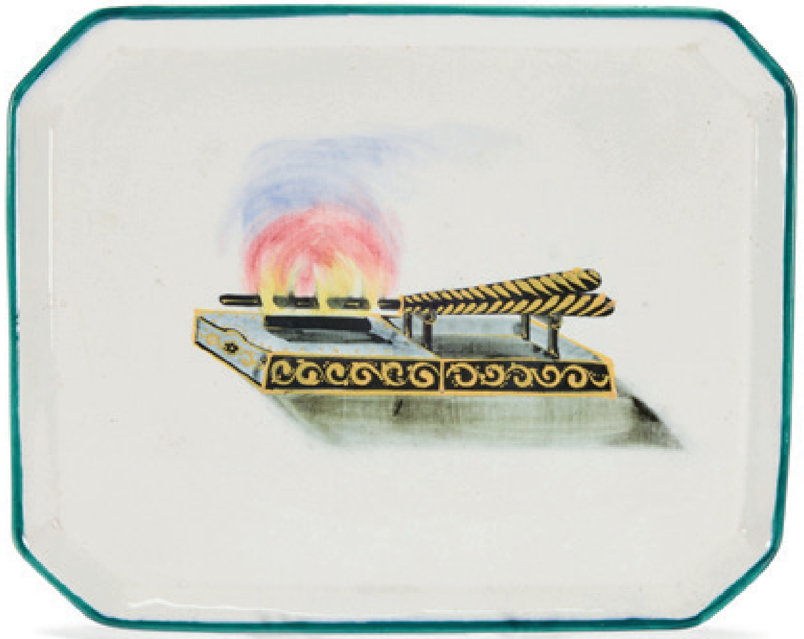
£800-1,200



336



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337

337

A WEMYSS POTTERY SHAPED RECTANGULAR COMB TRAY

CIRCA 1900

Painted with hair tongs, impressed marks verso

£200-300



338

338

A WEMYSS POTTERY WASH BASIN AND JUG PAINTED WITH BLACK COCKERELS AND HENS

LATE 19TH CENTURY

Impressed Robert Heron & Son marks and Thomas Goode retailer's marks, the jug, 25.5cm high, the basin, 39cm diameter

£300-500

339

A GROUP OF BLUE AND WHITE CERAMIC TILES

each tile approximately 15.5cm high, 15.5cm wide

each box approximately 16.5cm high, 50cm wide, 33cm deep

For an image of the present lot in situ, please see page 210

£200-300



339

340

THE REMNANTS OF A WEDGWOOD 'QUEEN'S WARE' CRESTED DINNER SERVICE

CIRCA 1800

Comprising; eight large cream basins, 56cm in length, a pair of large oval fish serving dishes and pierced liners, 96cm length, five various oval tureens and covers, four vegetable tureens and covers, a two-handled oval dish, an oval tureen, six various pedestal cheese stands in sizes, a pair of lozenge- shaped dishes, a navette-shape pedestal bowl and seven various oval serving dishes in sizes, a pair of sauce tureens, Impressed marks

For an image of the present lot in situ, please see page 210

£300-500



340



341

341

A DERBY PORCELAIN POLYCHROME OVAL DISH MOULDED IN RELIEF WITH FRUITING VINE

CIRCA 1760

Painted with sprays of flowers, un-marked, 27.5cm wide

Cf. The Victoria & Albert Museum, London, Lady Charlotte Schreiber Collection, accession no. 414:63-1885 for a very similar example.

£600-800



342

342

A LARGE VICTORIAN OAK CENTRE TABLE

MID 19TH CENTURY

The rectangular moulded top above a frieze with two drawers to each side and a central carved figure of a cow, on standard end supports carved with diary pails, the feet modelled as cows' hooves, and with large brass castors, one drawer lacking bottom board

77cm high, 183cm wide, 123cm deep

For an image of the present lot in situ, please see page 210

£1,000-1,500



343

343
THREE CHINESE BLUE AND WHITE LOBED PLATES AND TWO FURTHER DISHES
QIANLONG
24cm diameter

£150-250



344

344
A LARGE COPPER DAIRY VAT
19TH CENTURY
With detached spout
82cm high, top 92.5cm diameter

£600-1,000

345
A SET OF SEVEN CHINESE PORCELAIN TUREEN STANDS
QIANLONG
The largest 41.5cm long

For an image of the present lot in situ, please see page 210

£500-800



345

346
A CHINESE EXPORT FAMILLE ROSE HELMET SHAPED JUG
18TH CENTURY
13cm high

Together with a Chinese blue and white teapot and cover, 18th Century, 17.5cm high

And a Chinese blue and white jug, 18th Century, 20cm high

And a Chinese blue and white sauce boat, 18th Century, 21.5cm long

£200-300



346



347

347
AN OVAL BRASS BOUND MAHOGANY TRAY
19TH CENTURY
57cm wide

Together with a similar mahogany oval tray, 57cm wide

£100-200

348
A WORCESTER PORCELAIN BLUE-GROUND PART TEA SERVICE
CIRCA 1770
Painted with exotic birds, comprising; three saucer dishes, 19cm diameter, a teapot and cover, 15cm high, two milk jugs, 11.5cm high, a sugar box and cover, seventeen saucers, six teacups and six coffee cups, for the most part blue painted crescent marks

£600-800



348



349
FOUR CHINESE BLUE AND WHITE
TUREEN COVERS
QIANLONG
The largest 29.5cm long

£100-150



349

350
A LOUIS XVI STYLE BRASS-MOUNTED MAHOGANY ARMOIRE
LATE 19TH CENTURY
With a central mirrored door and three drawers below on toupie feet
197cm high, 122cm wide, 44cm deep

Together with a Louis XVI style kneehole dressing-table *en suite*
85cm high, 126.5cm wide, 53cm deep

£300-500





350



351

351
FOUR CHINESE BLUE AND WHITE
MEAT PLATTERS
QIANLONG
Painted in underglaze blue with
landscapes
42cm long

£300-500



352
AN ASSORTED GROUP OF CHINESE BLUE AND WHITE SOUP BOWLS AND PLATES
QIANLONG
The largest 25cm diameter

For an image of the present lot in situ, please see page 210

£150-250



352



353

353
A LATE REGENCY AND BRASS MOUNTED MAHOGANY APOTHECARY BOX
EARLY 19TH CENTURY
Of shallow 'Campaign' form, recessed handle to lid, fitted to interior with 5 mixed bottles
26cm wide, 17.5cm high, 8cm deep

£300-500

354
A REGENCY MAHOGANY DRESSING-TABLE
EARLY 19TH CENTURY
With a three-quarter gallery and nine drawers, the top drawer divided, and with a cupboard to the recess
89cm high; 100cm wide, 51cm deep

£400-600



354



355
A CHINESE PORCELAIN PLATE,
MARK OF CHENGHUA BUT 19TH CENTURY
Painted in underglaze blue with figures in interiors and landscape, bears Chenghua reign mark
26.5cm diameter

£300-500



355



356

356
A GEORGE IV MAHOGANY HANGING CUPBOARD
CIRCA 1825
The triangular pediment with scrolled peak above a pair of arched panelled doors on a plinth base, the plinth chalked '10682'
198cm high, 140cm wide, 63cm deep

£300-500

357
AN ASSORTED GROUP OF TEN CHINESE BLUE AND WHITE MEAT PLATES
18TH CENTURY
The largest 31.5cm long

For an image of the present lot in situ, please see page 210

£300-400



357



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358
A WALL LANTERN WITH BRACKET IN THE LATE VICTORIAN STYLE
20TH CENTURY
Approximately 79cm high, 70cm protuberance, 43cm wide

£100-150



358



359

359 Y
A GROUP OF FOUR WIG STANDS
19TH CENTURY
To include rosewood and brass adjustable example 19cm high unextended, top 14cm diameter and three mahogany examples, largest 28cm high

£200-300

360
A PAIR OF WICKER LOG BASKETS
MODERN
78.5cm high, 60cm diameter

£200-400



360



361

361
WILLIAM WASDELL TRICKETT
(BRITISH FL. 1921-1939)
BROWN SWALLOW
Oil on canvas
Signed inscribed and dated 'Brown Swallow 1922' (lower left)
36 x 46cm (14 x 18 in.)

Together with another similar work by G. A Cattley (British 1878-1966), Oil on board, dated 1938, 31 x 51cm (2)

£300-500



362

362
A SET OF SIX VICTORIAN SILVER MOUNTED SHOE BUCKLES
WILLIAM SUMMERS, LONDON 1886
With reeded borders, engraved with a coronet above Y, leather centres and steel clasps
6cm long

Together with a similar pair of white metal shoe buckles, 6.5cm long

£150-250

363
A JOHN RIGBY & CO. BRASS-MOUNTED LEATHER RIFLE CASE
FIRST HALF 20TH CENTURY
The hinged cover stamped 'Major B. Hardy'
10cm high, 126cm long, 19.5cm deep

£100-150



363

364
A MODERN PRINT
FOXHOUNDS AND HUNTS OF GREAT BRITAIN INCLUDING KENNELS
Coloured print
67 x 49cm (26¼ x 19¼ in.)

£30-50



364



365

365
A COLLECTION OF CANE FISHING RODS
VARIOUS DATES LATE 19TH AND FIRST HALF 20TH CENTURIES
Makers include Ogden Smiths Ltd, Hardy's, and Forrest & Sons

£200-300

366
FIVE SILVER MOUNTED HORN BEAKERS
MAKER'S MARKS OBSCURED, LONDON 1887 (4) AND BIRMINGHAM 1909 (1)
The tapering bodies with silver rims, applied with shield shaped reserves engraved with a crest and glass bottoms
11.5cm to 14.5cm high

Together with a leather travel case, stamped G.W.D.A.S.

£100-150



366



367

367

A GROUP OF GRAND TOUR WAX CAMEOS

ITALIAN, EARLY 19TH CENTURY

To include one wooden cased set, incomplete, each yellow paper wrapped, green paper lined, box 20 by 14cm: and a large collection of mostly loose wrapped cameos with some original backing boards

£400-600



368

368

AN EDWARDIAN DAPPLED GREY ROCKING HORSE

EARLY 20TH CENTURY

With a brass-nailed leather saddle and trestle base

112cm high, 117cm long

£300-400

369

A PAIR OF LEATHER TRAVEL CASES

FIRST HALF 20TH CENTURY

Labelled 'P. Pelham'

Larger 41cm high, 98cm long, 51.5 deep

Smaller 28cm high, 80cm long, 49cm deep

£100-150



369





370

370
CECIL ALDIN (BRITISH 1870-1935)
THREE STUDIES OF DOGS
Woodblock prints, framed as one
Plates: 31 x 21cm (12 x 8¼ in.) and smaller,
Overall framed measurements: 39 x 82cm

£300-500

371
WILLIAM WASDELL TRICKETT
(BRITISH FL. 1921-1939)
FIDGET
Oil on canvas, framed oval
Signed, inscribed and dated 'Fidget
1922' (lower right)
41 x 31cm (16 x 12 in.)

£300-500



371



372

372
AFTER G.H. BAINBRIDGE
A CAT AND A DOG IN A LARDER
Painted over a printed base
24 x 29cm (9¼ x 11¼ in.)

£80-120

373
A DERBY PORCELAIN (ROBT. BLOOR) BLUE-GROUND AND GILT PART TEA SERVICE
CIRCA 1820
Painted with panels of exotic birds in the Worcester manner, comprising: a slop bowl, a saucer dish, eleven saucers, six teacups and five coffee cups, iron-red factory marks

£200-300



373



374

374
A PAINTED PLASTER FIGURE OF A STAFFORDSHIRE TERRIER
LATE 19TH/EARLY 20TH CENTURY
Naturalistically modelled and painted, leather collar
52cm high

£100-200

375
A SET OF SIX MAHOGANY DINING-CHAIRS
CIRCA 1900, OF GEORGE III STYLE
Each with an arched back and pierced splat above a padded drop-in seat, labelled `GEORGE FK DEAN 34, DAVIES ST, BERKELEY SQ., LONDON, W.', one chair broken
92cm high, 54cm wide, 52cm deep

£400-600



375



376
TWO LIFESIZE PLASTER FIGURES OF A MONK AND THE HOLY MOTHER
19TH CENTURY
Fragmentary painted surface remnants, incomplete
he approximately 176cm high, she approximately 175cm high

£400-800



376

377
TWELVE VARIOUS NORTHERN FRENCH FAIENCE GREAT WAR PROPAGANDA PLATES
CIRCA 1917
Comprising: a blue and white example with a well-fed German prisoner of war, 24.5cm diameter; a pair of polychrome plates depicting a German soldier shooting a child, 24.5cm diameter; another with a similar border depicting a U-Boat torpedoing a liner, a pair of plates depicting looting and ill-gotten gains, within a border of trophies of war and champagne bottles, 24cm diameter, a pair of polychrome plates with barbed-wire borders depicting an aerial dog fight and a surrendering German soldier, 24.5cm diameter, a polychrome plate with a goose-stepping German soldier complete with *Pickelhelm,* 24.5cm diameter and three various polychrome souvenir plates commemorating the fallen.

£300-500



377


378

378
A STAFFORDSHIRE REDWARE TEAPOT AND COVER
CIRCA 1760
Of cylindrical form, 8.5cm high;

Together with a Wedgwood caneware teapot and cover, circa 1830, of compressed globular form and sprigged in earth-coloured shades with bands of fruiting vine, impressed *WEDGWOOD*, 12cm x 23cm; and a pair of white Jasper/dry-bodied stone ware circular tubs and covers with integral saucers, sprigged with fruiting vine, impressed WEDGWOOD, approx. 20cm diameter

£200-300


379

379
A COLLECTION OF FIVE LEATHER TRAVEL CASES
FIRST HALF 20TH CENTURY
Various sizes, largest 17cm high, 70cm wide, 40cm deep

£200-300

380
A GROUP OF ASSORTED CHINESE BLUE AND WHITE MEAT PLATES
18TH CENTURY
The largest 35cm long

£400-600


380


381

381
A COPELAND CHINA 'GREEN GARLAND' PATTERN PART DINNER SERVICE
EARLY 20TH CENTURY
Comprising: Thirteen dinner plates, 23cm diameter and six soup plates, printed factory marks and retailer's marks for Thomas Goode

£100-200

382
THE REMNANTS OF A DERBY BLUE-GROUND DESSERT SERVICE PAINTED WITH FLOWERS
CIRCA 1820
Comprising: seventeen plates, 23cm diameter; and three assorted lozenge-shaped dishes and a stand, iron-red factory marks

£100-200


382

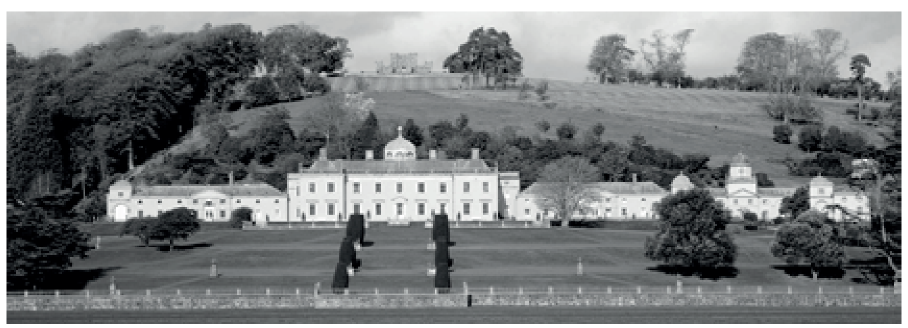
CORONATION ROBES
The Earl and Countess of Arran, Castle Hill, Devon

383
THE CORONATION ROBES OF THE EARL AND COUNTESS OF ARRAN
Comprising an earl's coronet, an earl's robe and a countess' robe

Provenance:
Acquired by Arthur Gore, the 6th Earl of Arran, KP KStJ PC JP DL (1868-1958) for the coronations of H.M King George VI and H.M. Queen Elizabeth II

The coronation robes and coronet offered here were acquired by Arthur Jocelyn Charles Gore, 6th Earl of Arran (1868-1958), a member of the Irish peerage, for his attendance at the coronations of King George VI in 1937 and Queen Elizabeth II in 1953. Though Irish peers did not automatically hold seats in the House of Lords after the Act of Union 1801, many—including Lord Arran—continued to be invited to major state occasions, particularly coronations. His robes follow the prescribed style for an earl: a crimson velvet mantle lined with ermine, secured with gold cord, and accompanied by a coronet of silver-gilt with eight raised strawberry leaves. The countess' robe follows equivalent conventions, with three rows of ermine tails denoting her rank. These elements formed part of the ceremonial dress regulations issued by the Earl Marshal. For further context, see: Strong, Roy. *Coronation: A History of Kingship and the British Monarchy*. London: HarperCollins, 2005; and *The Earl Marshal's Coronation Orders,* College of Arms Archives, London.

£700-1,000



Castle Hill






OLD MASTER
BRITISH & EUROPEAN ART
AUCTION | NEWBURY | 11 JUNE
Enquiries: pictures@dreweatts.com 01635 553 553
dreweatts.com
NEWBURY | LONDON
ARTHUR WILLIAM DEVIS (BRITISH 1762/63-1822)
PORTRAIT OF COLIN SHAKESPEARE (detail)
Est. £100,000-150,000 (+ fees)
DREWEATTS
EST. 1759


FINE JEWELLERY
CARTIER, A GEM-SET BIRD BROOCH
Est. £7,000-10,000 (+ fees)
CARTIER, A GEM-SET FLOWER BROOCH
Est. £6,000-8,000 (+ fees)
AUCTION | NEWBURY | 12 JUNE
Enquiries: jsw@dreweatts.com 01635 553 553
dreweatts.com
NEWBURY | LONDON
DREWEATTS
EST. 1759

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13 May | Dreweatts
Parnham Park: A Modern Grand Tour on the Jurassic Coast

15 May | Dreweatts
Jewellery

21 & 22 May | Dreweatts
Chinese Ceramics and Works of Art

27 May | Dreweatts
Art & Interiors

28 May | Dreweatts
Fine Wine, Champagne, Vintage Port and Spirits

29 May | Forum Auctions
Fine Books, Manuscripts and Works on Paper

3 June | Dreweatts
The Attic Sale: Powderham Castle & Brocklesby Park

11 June | Dreweatts
Old Master, British and European Art

12 June | Dreweatts
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19 June | Dreweatts
Art & Interiors

19 June | Forum Auctions
A Sixth Selection of 16th and 17th Century English Books from the Fox Pointe Manor Library

24 June | Dreweatts
Fine Wine, Champagne, Vintage Port and Spirits

24 & 25 June | Dreweatts
Fine Furniture, Sculpture, Carpets, Ceramics and Works of Art

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Modern and Contemporary Art



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DREWEATTS
EST. 1759

Forum Auctions

Please see Conditions of Business and Conditions of Sale on the following pages.

Dreweatts & Dreweatts 1759 are trading names of Dreweatts 1759 Ltd. Dreweatts 1759 Ltd is registered in England, company number: 10758982, registered office: C/O Bishop Fleming LLP, 10 Temple Back, Bristol, BS1 6FL.

IMPORTANT NOTICES

BUYING AT DREWEATTS
There are several ways you can bid at a Dreweatts auction; in person, by leaving a commission or absentee bid, on the telephone where available and live via the internet – please make arrangements before the sale. THIS NOTICE APPLIES ONLY TO A PERSON WHO WISHES TO BID IN PERSON, OR BY LEAVING A COMMISSION OR ABSENTEE BID, AT A DREWEATTS PUBLIC AUCTION. For bidding at an online auction or for online bidding at a public auction please see our Online Auction Terms published on our website at www.dreweatts.com.

BIDDING IN PERSON
If intending to buy you are required to register your name and details at reception prior to the commencement of the auction. You will be required to provide a proof of identity and address to register for bidding. You will then be allocated a bidding number, which you use when bidding for an item.

COMMISSION BIDS
Dreweatts will execute bids on your behalf if you are unable to attend the sale. Commission or absentee bids are accepted either directly at reception, or can be sent by post, fax, email, telephone or via the website: www.dreweatts.com.

Dreweatts will add these bids to the auctioneers' sale book and will undertake to purchase the lots on your behalf as cheaply as allowed by other bids and reserves. If two buyers submit identical commission bids Dreweatts may prefer the first bid received.

Dreweatts does not accept liability for failing to execute commission bids, or for any errors or omissions.

CONDITION
Bidders must satisfy themselves as to the condition of each lot. Condition reports are available on request – see the Conditions of Business at the back of this catalogue forming part of these Auction Terms and Conditions for more information regarding condition reports. Requests for condition reports must be submitted by 4pm on the day prior to the auction; condition reports may be available alongside the lot description on the online catalogue at: www.dreweatts.com.

COMMISSION CHARGES
All purchases are subject to a buyer's premium, which is charged per lot at 26% of the hammer price (31.2% including VAT) up to and including £20,000, 25% (30% including VAT) of the hammer price from £20,001 up to and including £500,000, 20% (24% including VAT) of the hammer price from £500,001 up to and including £1,000,000 and 12.5% of the hammer price (15% including VAT) in excess of £1,000,000. A theta symbol (θ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer's premium. This applies to bound books (manuscripts and printed), unframed maps and albums. In the event the lot has a dagger (†) beside the lot number in the catalogue, this indicates that the lot is owned by an entity or company required to pay VAT (generally not an Antique Dealer, as they operate under a dealers margin scheme). VAT is payable at 20% on the Hammer Price. Lots marked with a double dagger (‡) (presently a reduced rate of 5%) or Ω (presently at standard rate of 20%) have been imported from outside the UK under Temporary Admission regime and therefore the buyer must pay the import VAT at the appropriate rate on the duty inclusive hammer price.

PAYMENT
Payment will be accepted, if you are a successful bidder, by debit card issued in the name of the Buyer by a UK bank and registered to a UK billing address; by all major UK issued credit cards issued in the name of the Buyer and registered to a UK billing address with the exception of Diners Club; by bank transfer direct into our bank account, Bank Details: NatWest, 30 Market Place, Newbury, Berkshire RG14 5AG. Account Name: Dreweatts 1759 Ltd. A/C: 62412949, Sort Code: 60-15-07, BIC: NWBKGB2L, IBAN: GB21NWBK60150762412949. The name of the bank account holder should match the name of the buyer. First time buyers who are not present at the saleroom are requested to pay by bank transfer.

Y CITES REGULATIONS
Please note that lots marked with the symbol (Y) in this catalogue may be subject to CITES Regulations when exported. Relevant CITES Regulations may be found at www.gov.uk/guidance/cites-imports-and-exports.

COLLECTIONS, SHIPPING AND STORAGE
Goods will be released on receipt of payment of all sales charges. Please note that none of the items in the sale will be available for collection from Dreweatts Donnington Priory.

All items will be moved to Sackville-West Moving & Storing, Andover (SP10 3SA) on Tuesday 3 June and will be ready for collection from Thursday 5 June. Storage will be free of charge until Friday 13 June. Property not collected by Friday 13 June will incur storage charges from Monday 16 June: a one-off fee of £20 plus a daily £3 storage fee per lot per part or full day thereafter (charges subject to 20% VAT). Collection is available by appointment, Monday – Friday (9am – 4:30pm). All storage charges are the responsibility of the purchaser, billed directly by Sackville-West and are payable prior to collection. Sackville-West will provide an additional week's free storage if they are instructed by the purchaser to deliver to them. Contact: Sackville-West: tel: +44 (0) 2080 909988 | email: office@sackvillewest.co.uk.

A list of our suggested shippers is available on the Dreweatts website. Third party collections are permitted on receipt of authorisation from the invoiced buyer. To arrange a collection, contact Dreweatts: tel: +44 (0) 1635 553553 | email: collections@dreweatts.com.

FURTHER INFORMATION
The colours printed in this catalogue are not necessarily a true reflection of the actual item. All weights and measures given in the catalogue should be regarded as approximate.

VALUATION SERVICES
Dreweatts provides a range of confidential and professional valuation services to private clients, solicitors, executors, estate managers, trustees and other professional partners. These services include auction valuations, insurance valuations, probate valuations, private treaty valuations, valuations for family division or for tax purposes. For more information, please see our website: www.dreweatts.com.

For directions to Donnington Priory, please see our website: www.dreweatts.com.

Parking is available at Donnington Priory in two car parks on either side of the saleroom.

INFORMATION FOR BUYERS AT PUBLIC AUCTIONS

1. INTRODUCTION. The following notes are intended to assist Bidders and Buyers, particularly those inexperienced or new to our salerooms. All of our auctions and sales are conducted on our printed Auction Terms and Conditions, including these Conditions of Sale and Business, which are readily available for inspection and normally accompany catalogues. Our staff will be happy to help you if there is anything you do not fully understand.

Any particular auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our auction catalogue. All auctions and sales of wines and spirits, jewellery, watches and clocks are subject to the special terms set out in the relevant Notices in relation to those items published in our auction catalogue and, in the event of any conflict or inconsistency, those special terms prevail over any other terms in our Auction Terms and Conditions. By bidding at the auction, you agree to be bound by these terms.

2. AGENCY. As auctioneers we usually act as agents for the seller whose identity, for reasons of confidentiality, is not normally disclosed. Accordingly if you buy at auction your contract for the item or items purchased is with the seller and not with us as the auctioneer.

3. ESTIMATES. Estimates are designed to help buyers gauge what sort of sum might be involved for the purchase of a particular lot. Estimates may change and should not be thought of as the sale price. The lower estimate may represent the reserve price and certainly will not be below it. Estimates do not include the Buyer's Premium or VAT (where chargeable). Estimates are prepared some time before the sale and may be altered by announcement before the sale. They are in no sense definitive.

4. BUYER'S PREMIUM. The Conditions of Sale forming part of our Auction Terms and Conditions require the buyer to pay a buyer's premium on the hammer price of each lot purchased. The buyer's premium is 26% of the hammer price up to and including £20,000, 25% of the hammer price from £20,001 up to and including £500,000, 20% of the hammer price from £500,001 up to and including £1,000,000, and 12.5% of the hammer price in excess of £1,000,000. VAT at the prevailing rate of 20% is added to buyer's premium and additional charges as defined below.

5. VAT. A theta symbol (θ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer's premium. This applies to bound books (manuscripts and printed), unframed maps and albums. A dagger symbol (†) indicates that VAT is payable by the purchaser at the standard rate (presently 20%) on the hammer price as well as being an element in the buyer's premium. This imposition of VAT is likely to be because the seller is registered for VAT within the United Kingdom and is not operating the Dealers Margin Scheme. A double dagger (‡) indicates that the lot is being sold whilst subject to temporary importation and that import VAT at the reduced rate (currently 5%) calculated on the hammer price is due. (Ω) Indicates that the lot has been imported from outside the UK and that import VAT at the standard rate (currently 20%) calculated on the hammer price (inclusive of any applicable duty) is due. Lots offered subject to temporary importation (‡ or Ω) require relevant customs procedure to be completed prior to the property leaving Dreweatts' premises or being exported. Dreweatts will issue the instruction to a customs broker or shipper upon receipt of full payment for the lots. The import VAT charged for lots with symbols ‡ or Ω can be refunded if Dreweatts is instructed to re-export the property or if the VAT liability is transferred to another Temporary Admission authorisation. Lots which appear without the above symbols indicate that no VAT is payable on the hammer price; this is because such lots are sold using the Auctioneers Margin Scheme and it should be noted that the VAT included within the buyer's premium is not recoverable as input tax.

6. DESCRIPTION AND CONDITION. Condition reports are provided on our website or upon request. The absence of a report does not imply that a lot is without imperfections. The detail in a report will reflect the estimated value of the lot. Large numbers of such requests received shortly before the sale may mean that reports cannot be provided for all lots. Members of staff are not trained restorers or conservators and, particularly for higher value lots, you should obtain an opinion from such a professional. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if a Lot is or becomes dangerous, we may dispose of it without notice to bidders in advance in any manner we see fit and will be under no liability for doing so. We recommend that you always view a lot in person.

We are dependent on information provided by the seller about a lot and whilst we may inspect lots and act reasonably in taking a general view about them we are normally unable to carry out a detailed examination and frequently no examination of lots in order to ascertain their condition in the way in which it would be wise for a buyer to do. Intending buyers have ample opportunity for inspection of goods and, therefore, accept responsibility for inspecting and investigating lots in which they may be interested and the corresponding risk should they not do so. Please note carefully the exclusion of liability for the condition of lots contained in the Conditions of Sale. Neither the seller nor we, as the auctioneers, accept any responsibility for their condition. In particular, mechanical objects of any age are not guaranteed to be in working order. However, in so far as we have examined the goods and make a representation about their condition in the auction catalogue, we shall be liable for any defect which is not reflected in that representation and which that examination ought to have revealed to the auctioneer but which would not have been revealed to the buyer had the buyer examined the goods. Additionally, in specified circumstances lots misdescribed because they are 'deliberate forgeries' may be returned and repayment made. There is a 3 week time limit. (The expression 'deliberate forgery' is defined in our Conditions of Sale).

7. ELECTRICAL GOODS. These are sold as 'antiques' only and if bought for use must be checked over for compliance with safety regulations by a qualified electrician before use.

8. EXPORT OF GOODS. Buyers intending to export goods should ascertain (a) whether an export licence is required and (b) whether there is any specific prohibition on importing goods of that character because, e.g. they may contain prohibited materials such as ivory. Ask us if you need help.

Private overseas buyers can only receive goods free of VAT or have the VAT amount refunded if Dreweatts acts as exporter in relation to the sale, the goods are exported within 3 months of the sale and Dreweatts is in possession of adequate export documents. The VAT refunds are available for transactions exceeding £2,500. If you arrange for the goods to be picked up/delivered to you directly we will charge UK VAT at the appropriate rate and no refund will be available. Please note, buyers are responsible for completing the importation procedures as well as the payment of any relevant duty/VAT payable on importation into the destination country.

Where the purchase has been made in the business or trading name, VAT refund will be available on proof of export provided within 3 months of the sale.

9. BIDDING. Bidders will be required to register before the sale commences and lots will be invoiced to the name and address on the sale registration form. Bidders are required to provide a government issued identity document and a proof of address. Please enquire in advance about our arrangements for telephone bidding.

10. COMMISSION BIDDING. Commission bids may be left with the auctioneers indicating the maximum amount to be bid excluding buyer's premium. Dreweatts will add these bids to the auctioneers' sale book and they will be executed as cheaply as possible having regard to the reserve (if any) and competing bids. If two buyers submit identical commission bids the auctioneers may prefer the first bid received. Please enquire in advance about our arrangements for the leaving of commission bids by telephone or fax. Dreweatts does not accept liability for failing to execute commission bids, or for any errors or omissions.

11. METHODS OF PAYMENT. Payment will be accepted, if you are a successful bidder, by debit card issued in the name of the Buyer by a UK bank and registered to a UK billing address; by all major UK issued credit cards issued in the name of the Buyer and registered to a UK billing address with the exception of Diners Club; by bank transfer direct into our bank account, Bank Details: NatWest, 30 Market Place, Newbury, Berkshire RG14 5AG. Account Name: Dreweatts 1759 Ltd. A/C: 62412949, Sort Code: 60-15-07, BIC: NWBKGB2L, IBAN: GB21NWBK60150762412949. The name of the bank account holder should match the name of the buyer. First time buyers who are not present at the saleroom are requested to pay by bank transfer.

12. COLLECTION AND STORAGE. Please note what the Conditions of Sale state about collection and storage. It is important that goods are paid for and collected promptly. Any delay may involve the buyer in paying storage charges.

13. λ ARTIST'S RESALE RIGHT (DROIT DE SUITE) ROYALTY CHARGES. Under Artist's Resale Right (ARR) UK art market professionals (including, but not limited to, auctioneers, art dealers and galleries) are required to collect a royalty for works of art produced by qualifying artists each time a work is resold during the artist's lifetime and for a period up to 70 years following the artist's death. This payment is only applicable to qualifying works of art when the hammer price reaches or exceeds £1,000. The charge is calculated on the portions of the hammer price according to the following rate bands:

Royalty Rate	Portion of the hammer
4%	up to £50,000
3%	between £50,000.01 and £200,000
1%	between £200,000.01 and £350,000
0.5%	between £350,000.01 and £500,000
0.25%	in excess of £500,000

The royalty charge is capped at £12,500 per artwork. All royalty charges are passed on, no handling costs or additional fees with respect to these charges will be retained by Dreweatts. The ARR charge is VAT exempt. All items in this catalogue that are marked with λ are potentially qualifying items. The charge will be added to the buyer's invoice and must be paid before items can be released to the buyer.

TERMS OF CONSIGNMENT FOR SELLERS IN PUBLIC AUCTIONS

The sale of goods at our public auctions and a seller's relationship with us are governed by our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions. Any particular auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our auction catalogue or separately announced prior to the auction. All auctions and sales of wines and spirits, jewellery, watches and clocks are subject to the special terms set out in the relevant Notices in relation to those items published in our auction catalogue and, in the event of any conflict or inconsistency, those special terms prevail over any other terms in our Auction Terms and Conditions. Please note that our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions relate to auctions held in our salerooms and we have separate terms and conditions for our online auctions.

If you, or another person acting on your behalf, provide goods to us to sell on your behalf at one of our auctions this signifies that you agree to and will comply with our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions.

1. INTERPRETATION. In these Terms the words 'you', 'yours', etc. refer to the Seller and if the consignment of goods to us is made by an agent or otherwise on the Seller's behalf we assume that the Seller has authorised the consignment and that the consignor has the Seller's authority to contract. All obligations that apply to the Seller under these Terms of Consignment for Sellers in Public Auctions shall apply to the owner of the goods and their agent jointly and separately. Similarly the words 'we', 'us', etc. refer to the Auctioneers.

2. WARRANTY. The Seller warrants that possession in the lots can be transferred to the Buyer with good and marketable title, free from any third party right and encumbrances, claims or potential claims. The Seller has provided all information concerning the item's ownership, condition and provenance, attribution, authenticity, import or export history and of any concerns expressed by third parties concerning the same.

3. ALL COMMISSIONS. and fees are subject to VAT at the prevailing rate.

4. COMMISSION. is charged to sellers and all selling terms are available from our salerooms.

5. REMOVAL COSTS. Items for sale must be consigned to the saleroom by any stated deadline and at your expense. We may be able to assist you with this process but any liability incurred to a carrier for haulage charges is solely your responsibility.

6. LOSS AND DAMAGE OF GOODS
(a) Loss and Damage Warranty - Dreweatts is not authorised by the FCA to provide insurance to its clients, and does not do so. However Dreweatts for its own protection assumes liability for property consigned to it at the lower pre-sale estimate until the hammer falls. To justify accepting liability, Dreweatts makes a charge of 1.5% of the hammer price plus VAT, subject to a minimum charge of £1.50, or if unsold 1.5% of our lower estimate. The liability assumed by Dreweatts shall be limited to the lower pre-sale estimate or the hammer price if the lot is sold. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so.

(b) If the owner of the goods consigned instructs us in writing not to take such action, the goods then remain entirely at the owner's risk unless and until the property in them passes to the Buyer or they are collected by or on behalf of the owner, and clause 6 (a) is inapplicable.

7. ILLUSTRATIONS AND PHOTOGRAPHS. The cost of any illustrations or photographs is borne by you. The copyright in respect of such illustrations and photographs shall be the property of us, the auctioneers, as is the text of the catalogue.

8. MINIMUM BIDS AND OUR DISCRETION. Goods will normally be offered subject to a reserve agreed between us before the sale in accordance with clause 9. We may sell Lots below the reserve provided we account to you for the same sale proceeds as you would have received had the reserve been the hammer price. If you specifically give us a "discretion" we may accept a bid of up to 10% below the formal reserve.

9. RESERVES
(a) You are entitled to place prior to the auction a reserve on any lot consigned, being the minimum hammer price at which that lot may be sold. Reserves must be reasonable and we may decline to offer goods which in our opinion would be subject to an unreasonably high reserve (in which case goods carry the storage and loss and damage warranty charges stipulated in these Terms of Consignment).

(b) A reserve once set cannot be changed except with our consent.

(c) Where a reserve has been set which we consider unreasonably high, an unsold charge will be payable in the event that the lots fails to sell, being the agreed selling terms calculated on the reserve, LDW at 1.5% and any photographic charges.

(d) Where a reserve has been placed only we may bid on your behalf and only up to the reserve (if any) and you may in no circumstances bid personally.

(e) Reserves are not usually accepted for lots expected to realise below £100.

10. ELECTRICAL ITEMS. These are subject to detailed statutory safety controls. Where such items are accepted for sale you accept responsibility for the cost of testing by external contractors. Goods not certified as safe by an electrician (unless antiques) will not be accepted for sale. They must be removed at your expense on your being notified. We reserve the right to dispose of unsafe goods as refuse, at your expense.

11. SOFT FURNISHINGS. The sale of soft furnishings is strictly regulated by statute law in the interests of fire safety. Goods found to infringe safety regulations will not be offered and must be removed at your expense. We reserve the right to dispose of unsafe goods as refuse, at your expense. The rights of disposal referred to in clause 10 and 11 are subject to the provisions of The Torts (Interference with Goods) Act 1977.

12. DESCRIPTION. Please assist us with accurate information as to the provenance, lawful import etc. of goods where this is relevant. There is strict liability for the accuracy of descriptions under modern consumer legislation and in some circumstances responsibility lies with sellers if inaccuracies occur. We will assume that you have approved the catalogue description of your lots and that your lots match those descriptions unless informed to the contrary. Where we are obliged to return the price to the buyer when the lot is a deliberate forgery under Condition 15 of the Conditions of Sale and we have accounted to you for the proceeds of sale you agree to reimburse us the sale proceeds and in any event within 7 days of our written notice to do so.

13. UNSOLD. If an item is unsold it may at our discretion be re-offered at a future sale. Where in our opinion an item is unsaleable you must collect such items from the saleroom promptly on being so informed. Otherwise, storage charges may be incurred. We reserve the right to charge for storage in these circumstances at a reasonable daily rate.

14. WITHDRAWN AND BOUGHT IN ITEMS. These are liable to incur a charge of 15% commission, 1.5 % Loss and Damage Warranty and any other costs incurred including but not limited to illustration and restoration fees all of these charges being subject to VAT on being bought in or withdrawn after being catalogued.

15. CONDITIONS OF SALE. You agree that all goods will be sold on our Conditions of Sale for Public Auctions. In particular you undertake that you have the right to sell the goods either as owner or agent for the owner with good and marketable title and free and clear of any third party rights or claims. You undertake to compensate us and any buyer or third party for all losses liabilities, costs and expenses suffered or incurred arising out of or in connection with any breach of this undertaking. We will also, at our discretion, and as far as practicable, confirm that an item consigned for sale does not appear on the Art Loss register, which is administered by an independent third party.

16. DUE DILIGENCE CHECKS AND ANTI-MONEY LAUNDERING PROCEDURES. Under the money laundering regulations in force we are required to carry out relevant due diligence checks. This includes verifying the identity of all customers we transact with as well as any beneficial owners on behalf of whom they may transact. Vendors who are unable to or refuse to supply required identification documents and proof of address will not be able to consign to Dreweatts auctions. Copies of customer due diligence checks will be stored for as long as it is necessary to satisfy legal requirements in an appropriate storage facility, which for the avoidance of doubt may include storage solely in electronic form. We reserve the right to withhold the monies owed until the vendor provides the information necessary to complete the anti-money laundering checks.

17. AUTHORITY TO DEDUCT COMMISSION AND EXPENSES AND RETAIN PREMIUM AND INTEREST
(a) You authorise us to deduct commission at the stated rate and all expenses incurred for your account from the hammer price and consent to our right to retain beneficially the premium paid by the buyer in accordance with our Conditions of Sale for Public Auctions and any interest earned on the sale proceeds until the date of settlement.

(b) In case of lots unsold at auction you authorise us at our discretion to reoffer such lots and negotiate a sale within seven days of the auction date, in which case the same charges will be payable as if such lots had been sold at auction and so far as appropriate these Terms apply.

18. WAREHOUSING. We disclaim all liability for goods delivered to our saleroom without sufficient sale instructions and reserve the right to make minimum warehousing charge of £10 per lot per day. Unsold lots are subject to the same charges if you do not remove them within a reasonable time of notification. If not removed within three weeks we reserve the right to sell them and defray charges from any net proceeds of sale or at your expense to consign them to the local authority for disposal.

19. SETTLEMENT. After sale settlement of the net sum due to you normally takes place within 28 days of the sale unless the buyer has not paid for the goods or the checks necessary under the current Money Laundering Regulations have not been completed. In this case no settlement will then be made but we will take your instructions in the light of our Conditions of Sale for Public Auctions. You authorise any sums owed by you to us on other transactions to be deducted from the sale proceeds. You must note the liability to reimburse the proceeds of sale to us as under the circumstances provided for in Condition 12 above. You should therefore bear this potential liability in mind before parting with the proceeds of sale until the expiry of 28 days from the date of sale.

CONDITIONS OF SALE FOR PUBLIC AUCTIONS

Dreweatts carries on business with bidders, buyers and all those present in the auction room prior to or in connection with a sale by auction at our salerooms on our Auction Terms and Conditions or Public Auctions including these Conditions of Sale for Public Auctions and all bidders, buyers and others participating in a public auction accept that these terms apply to the exclusion of any terms and conditions contained in any of those person's own documents even if the same purport to provide that that person's own or some other terms prevail. Any particular public auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our online auction catalogue. Please note that our Auction Terms and Conditions including these Conditions of Sale for Public Auctions relate to auctions held in one of our salerooms and we have separate terms and conditions for our online auctions.

1. DEFINITIONS

In these Conditions:

(a) "auctioneer" means the firm of Dreweatts or its authorised auctioneer, as appropriate;

(b) "deliberate forgery" means an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source but which is unequivocally described in the catalogue as being the work of a particular creator and which at the date of the sale had a value materially less than it would have had if it had been in accordance with the description;

(c) "hammer price" means the level of bidding reached (at or above any reserve) when the auctioneer brings down the hammer;

(d) "terms of consignment" means the stipulated terms and rates of commission on which Dreweatts accepts instructions from sellers or their agents;

(e) "total amount due" means the hammer price in respect of the lot sold together with any premium, Value Added Tax chargeable and any additional charges payable by a defaulting buyer under these Conditions;

(f) "sale proceeds" means the net amount due to the seller, being the hammer price of the lot sold less commission at the stated rate, Value Added Tax chargeable and any other amounts due to us by the seller in whatever capacity and however arising;

(g) "You", "Your", etc. refer to the buyer as identified in Condition 2.

(h) The singular includes the plural and vice versa as appropriate.

2. BIDDING PROCEDURES AND THE BUYER

(a) Bidders are required to register their particulars before bidding by completing a sale registration form and to satisfy any security arrangements before entering the auction room to view or bid;

(b) Under the money laundering regulations in force we are required to verify the identity of all customers we transact with as well as any beneficiaries on behalf of whom they may transact. Customers who are unable to or refuse to supply required identification documents and proof of address will not be able to bid in Dreweatts auctions. Copies of customer due diligence checks will be stored for as long as it is necessary to satisfy legal requirements in an appropriate storage facility which for the avoidance of doubt may include storage solely in electronic form;

(c) the maker of the highest bid accepted by the auctioneer conducting the sale shall be the buyer at the hammer price and any dispute about a bid shall be settled at the auctioneer's absolute discretion by reoffering the Lot during the course of the auction or otherwise. The auctioneer shall act reasonably in exercising this discretion.

(d) Bidders shall be deemed to act as principals;

(e) Our right to bid on behalf of the seller is expressly reserved up to the amount of any reserve and the right to refuse any bid is also reserved.

3. INCREMENTS. Bidding increments shall be at the auctioneer's sole discretion.

4. THE PURCHASE PRICE. The buyer shall pay the purchase price together with a premium thereon of 30% which shall include VAT on the premium at the rate imposed by law. The buyer will also be liable for any royalties payable under Droit de Suite as set out under Information for Buyers.

5. VALUE ADDED TAX. Value Added Tax on the hammer price is imposed by law on all items affixed with a dagger (†) or double dagger (‡). Value Added Tax is charged at the appropriate rate prevailing by law at the date of sale and is payable by buyers of relevant Lots. (Please refer to "Information for Buyers" for a brief explanation of the VAT position).

6. PAYMENT

(a) Immediately a Lot is sold you will:

(i) give to us, if requested, proof of identity, and

(ii) pay to us the total amount due or in such other way as is agreed by us.

(b) Any payments by you to us may be applied by us towards any sums owing from you to us on any account whatever without regard to any directions of you or your agent, whether expressed or implied.

(c) In order to comply with money laundering regulations we reserve the right to require proof of source of funds and/or confirmation of the nature and source of wealth for all receipts of monies from clients directly or from third parties for payments on behalf of clients. Lots will only be released once we have completed necessary checks under the current Money Laundering Regulations.

7. TITLE AND COLLECTION OF PURCHASES

(a) The ownership of any Lots purchased shall not pass to you until you have made payment in full to us of the total amount due.

(b) You shall at your own risk and expense take away any lots that you have purchased and paid for not later than 3 working days following the day of the auction after which you shall be responsible for any removal, storage and insurance charges.

(c) No purchase can be claimed or removed until it has been paid for and we have completed necessary checks under the current Money Laundering Regulations.

8. REMEDIES FOR NON-PAYMENT OR FAILURE TO COLLECT PURCHASES

(a) If any Lot is not paid for in full and taken away in accordance with these Conditions or if there is any other breach of these Conditions, we, as agent for the seller and on our own behalf, shall at our absolute discretion and without prejudice to any other rights we may have, be entitled to exercise one or more of the following rights and remedies:

(i) to proceed against you for damages for breach of contract;

(ii) to rescind the sale of that Lot and/or any other Lots sold by us to you;

(iii) to resell the Lot (by auction or private treaty) in which case you shall be responsible for any resulting deficiency in the total amount due (after crediting any part payment and adding any resale costs). Any surplus so arising shall belong to the seller;

(iv) to remove, store and insure the Lot at your expense and, in the case of storage, either at our premises or elsewhere;

(v) to charge interest at a rate not exceeding 1.5% per month on the total amount due to the extent it remains unpaid for more than 3 working days after the sale;

(vi) to retain that or any other Lot sold to you until you pay the total amount due;

(vii) to reject or ignore bids from you or your agent at future auctions or to impose conditions before any such bids shall be accepted;

(viii) to apply any proceeds of sale of other Lots due or in future becoming due to you towards the settlement of the total amount due and to exercise a lien (that is a right to retain possession of) any of your property in our possession for any purpose until the debt due is satisfied.

(b) We shall, as agent for the seller and on our own behalf pursue these rights and remedies only so far as is reasonable to make appropriate recovery in respect of breach of these conditions.

9. THIRD PARTY LIABILITY. All bidders, buyers and other members of the public on our premises are there at their own risk and must note the lay-out of the accommodation and security arrangements. Accordingly neither the auctioneer nor our employees or agents shall incur liability for death or personal injury or for the safety of the property of persons visiting prior to or at a sale (except in each case as may be required by law by reason of our negligence)

10. COMMISSION BIDS. Whilst prospective buyers are strongly advised to attend the auction and are always responsible for any decision to bid for a particular Lot and shall be assumed to have carefully inspected and satisfied themselves as to its condition, we will if so instructed clearly and in writing execute bids on their behalf. Neither the auctioneer nor our employees or agents shall be responsible for any failure to do so.

Where two or more commission bids at the same level are recorded we reserve the right in our absolute discretion to prefer the first bid so made.

11. WARRANTY OF TITLE AND AVAILABILITY. The seller warrants to the auctioneer and you that the seller is the true owner of the property consigned or is properly authorised by the true owner to consign for sale and is able to transfer good and marketable title to the property free from any third party claims.

Save as expressly set out above, all other warranties, conditions or other terms which might have effect between the Seller and you, or us and you, or be implied or incorporated by statute, common law or otherwise are excluded to the fullest extent permitted by law.

12. AGENCY. The auctioneer normally acts as agent only and disclaims any responsibility for default by sellers or buyers.

13. TERMS OF SALE. The seller acknowledges that Lots are sold subject to the stipulations of these Conditions in their entirety and on the Terms of Consignment for Public Auctions as notified to the consignor at the time of the entry of the Lot.

14. DESCRIPTIONS AND CONDITION

(a) Whilst we seek to describe lots accurately, it may be impractical for us to carry out exhaustive due diligence on each lot. Prospective buyers are given ample opportunities to view and inspect before any sale and they (and any independent experts on their behalf) must satisfy themselves as to the accuracy of any description applied to a lot. Prospective buyers also bid on the understanding that, inevitably, representations or statements by us as to authorship, genuineness, origin, date, age, provenance, condition or estimated selling price involve matters of opinion. We undertake that any such opinion shall be honestly and reasonably held and accept liability for opinions given negligently or fraudulently. Subject to the foregoing neither we the auctioneer nor our employees or agents nor the seller accept liability for the correctness of such opinions and all conditions and warranties, whether relating to description, condition or quality of lots, express, implied or statutory, are hereby excluded. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so. This Condition is subject to the next following Condition concerning deliberate forgeries and applies save as provided for in paragraph 6 "information to buyers".

(b) Private treaty sales made under these Conditions are deemed to be sales by auction for purposes of consumer legislation.

15. FORGERIES. Notwithstanding the preceding Condition, any Lot which proves to be a deliberate forgery (as defined) may be returned to us by you within 21 days of the auction provided it is in the same condition as when bought, and is accompanied by particulars identifying it from the relevant catalogue description and a written statement of defects. If we are satisfied from the evidence presented that the Lot is a deliberate forgery we shall refund the money paid by you for the Lot including any buyer's premium provided that (1) if the catalogue description reflected the accepted view of scholars and experts as at the date of sale or

(2) you personally are not able to transfer a good and marketable title to us, you shall have no rights under this condition.

The right of return provided by this Condition is additional to any right or remedy provided by law or by these Conditions of Sale.

16. PRIVACY NOTICE. We will hold and process any personal data in relation to you in accordance with our current privacy policy, a copy of which is available on our website www.dreweatts.com/privacy-policy/.

GENERAL

17. We shall have the right at our discretion, to refuse admission to our premises or attendance at our auctions by any person.

18. (a) Any right to compensation for losses liabilities and expenses incurred in respect of and as a result of any breach of these Conditions and any exclusions provided by them shall be available to the seller and/or the auctioneer as appropriate.

(b) Such rights and exclusions shall extend to and be deemed to be for the benefit of employees and agents of the seller and/or the auctioneer who may themselves enforce them.

19. Any notice to any buyer, seller, bidder or viewer may be given by first class mail, email or Swiftmail in which case it shall be deemed to have been received by the addressee 48 hours after posting.

20. Special terms may be used in catalogue descriptions of particular classes of items in which case the descriptions must be interpreted in accordance with any glossary appearing at the commencement of the catalogue.

21. Any indulgence extended to bidders, buyers or sellers by us notwithstanding the strict terms of these Conditions or of the Terms of Consignment shall affect the position at the relevant time only and in respect of that particular concession only; in all other respects these Conditions shall be construed as having full force and effect.

22. These Conditions shall be governed by and construed in accordance with English law and the parties irrevocably submit to the exclusive jurisdiction of the English courts.

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